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CHURCH AND CHURCH SCHOOL

SPECIAL

2nd anniversary edition
featuring
the total program of music
in methodism

october 1961

music ministry

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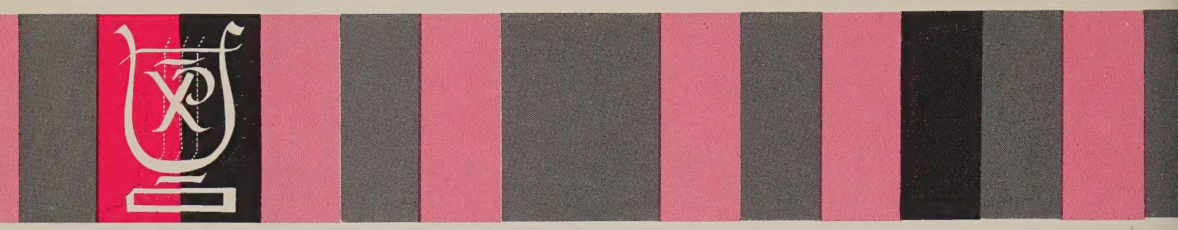

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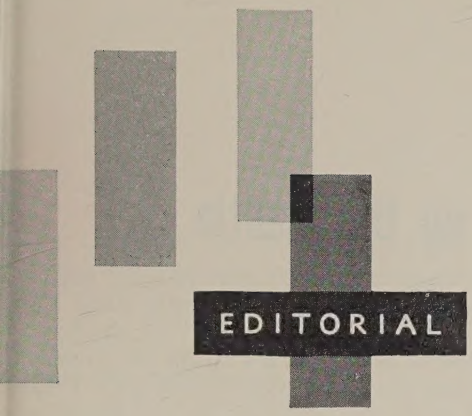
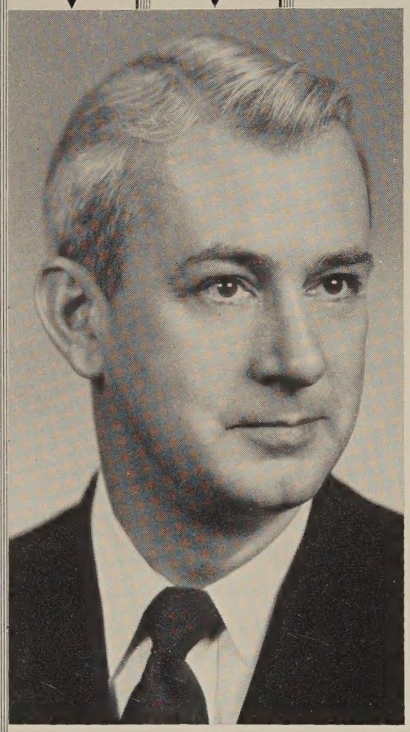


for a job well done

Few men of our time have opportunity to launch pioneer enterprises. Fewer still are required to possess an encyclopedic diversity of abilities in order to firmly establish such an enterprise. Exceptional is the man whose talent, training, experience, and understanding of his purpose and the persons for whom the program is intended so eminently qualify him for his task. Such a man is Bliss Wiant. ¶ In 1957 the General Board of Education invited Dr. Wiant to become the first director of the Ministry of Music in the Division of the Local Church. In conjunction with this position he was also to serve as executive secretary of the fledgling but vital National Fellowship of Methodist Musicians. With stalwart conviction, dedicated concern, and abundant Christian charity, Bliss Wiant began to point ten million Methodists toward a more significant ministry of music. Undaunted by factors that would have thwarted less valiant spirits, he has given dynamic leadership to the cause to which he is so profoundly dedicated. His influence as teacher, musician, administrator, counselor, and friend will be indelibly recorded in Methodist history. As the mantle of his responsibility passes to another, countless friends around the world will wish him Godspeed with a deep sense of gratitude and appreciation for a job well done!

V Earle Copes

And he took up the mantle



The General Board of Education of The Methodist Church has elected Mr. Cecil E. Lapo, of Oklahoma City, to succeed Dr. Bliss Wiant as Director of the Ministry of Music on the staff of the Division of the Local Church. Dr. Wiant, retiring on September 15 from this position which he has held since May of 1957, welcomes Mr. Lapo to an orientation period in the work of the office on September 1.

Mr. Lapo is a native of Flint, Michigan, as is his wife, the former Beatrice Brodie. Their son, Richard D. Lapo, is director of music in the Catalina Methodist Church in Tucson, Arizona, and their daughter, Carol Kunkle, is the wife of a Presbyterian pastor in Duluth, Minnesota.

Mr. Lapo's academic career includes work at Akron University and Westminster Choir College from which he received the degree of Bachelor of Music. He has taught two summers in Southwestern University, Georgetown, Texas, and was for two semesters on the faculty of Oklahoma City University as interim teacher of church music and hymnody. His vocation, however, has been devoted to music in the church. Following seven years in the Presbyterian Church he has for two decades served Methodist churches. Most recently he has been on the staff of First Methodist Church in Wichita Falls, Texas, and since 1953 at St. Luke's Methodist Church in Oklahoma City.

Thirty-five of Mr. Lapo's anthems have been published, the three latest ones having been accepted by Abingdon Press. His articles have appeared in professional magazines, including MUSIC MINISTRY. He is a member of ASCAP, AGO, and NaFOMM.

In July, 1956 Cecil E. Lapo was elected first president of NaFOMM, and he has continued to this date as a member of its governing body, the NaFOMM Council. His deep interest in and intimate contribution to this Fellowship has been exceeded only by his dedication to music's highest expression in the worship of God and the Christian nurture of persons of all ages.

He comes to this position of serving leadership with competence, experience, and humility becoming a person who, with a record of significant accomplishment, seeks new insights and understandings by which God is glorified and Christ is made known through music. He is well-known and held in high esteem by his colleagues and by the national staff of the Board of Education with whom he will work. His most direct contact with the local churches of Methodism is through the executive secretaries of annual conference boards of education. His first official meeting with the executive secretaries and approximately 1,000 key leaders in Christian education of the denomination will be at the biennial Methodist Conference on Christian Education in Chicago, November 1 to 6, 1961.

The Ministry of Music in the Division of the

Local Church of the Methodist Board of Education has far reaching responsibilities. Its functions move out through the church like spokes of a wheel into a variety of relationships by which its work becomes effective in Christian growth and commitment.

The office of the Ministry of Music works with the Division Music Committee to discover, explore, and implement the best music program for all ages in the church schools of Methodism. Lives are changed in the classes in which children, youth, and adults are enrolled because of the influence of good music coupled with good teaching.

This effort is further augmented through the Interdivision Music Committee which is representative of the three divisions of the Board of Education. Much may be accomplished through the inclusion of appropriate music in curriculum resources, improved guidance for teachers in the use of music, and the encouragement of adequate training in our colleges, universities, and seminaries of directors of Christian education and directors of music. Such combined efforts work toward the development of appreciation and use of the best music in all areas of the church's life. The goal is that Methodism shall have a well-rounded program of music joining all people of Christian faith throughout the world in a oneness without which we have no fellowship.

The Ministry of Music has a very important liaison relationship with the National Fellowship of Methodist Musicians. The Director of the Ministry of Music serves as the Executive Secretary of the Fellowship, and his office is the executive office of NaFOMM. The funds of NaFOMM, for example, are administered through the office of the Ministry of Music on order of the NaFOMM Council. *News Notes,* issued periodically through the year, and all other official releases of the Fellowship, clear through this office. Because of this close relationship between professional church musicians and Christian educators, the office also provides guidance materials, such as: a brochure on The Music Committee in the Local Church, a pamphlet on children's music, and a booklet on wedding music.

The Ministry of Music has close association with the executive secretaries of annual conference boards of education, through whom this office is related to annual conference committees on the certification of directors and ministers of music. This relationship aids the process of certification and the maintaining of standards. The annual conference board of education has responsibility for recommendation and clearance of persons seeking certification, but the standards for certified directors or ministers of music are determined by the General Board of Education of The Methodist Church.

The office also maintains a consultative and working relationship with the Department of Leadership Education of the Division of the Local Church for the organization and promotion of music institutes in co-operation with planning committees of the annual conferences and jurisdictions. Several courses in the field of music are included in the leadership education curriculum in schools for Christian workers and other training opportunities. Through the courses in schools for Christian workers and music institutes the Ministry of Music seeks to help persons see and experience the possibilities of making the best use of music in the total church program.

The office of the Ministry of Music co-operates with the Division of Higher Education of the Board of Education in developing standards for persons preparing to become directors or ministers of music. It also provides support and encouragement, as may be requested, in the development of standards and courses in church music for departments of music in the colleges, universities, and seminaries of the church.

Many and varied are the responsibilities of the Ministry of Music. Its primary purpose is to augment the ministry of the church in the communication of the gospel of Jesus Christ. Music contributes to the spiritual experience that draws man and God more closely together, and it expresses man's gratitude and adoration. Such experience results as music plays its integral role in Christian nurture, enriching the lives of children, youth, and adults, and thus fulfilling the mission of the church.

Usually too late in the week we begin asking ourselves, "What shall I play?" We know that last week's triumph is not this week's victory. And so we must move on to explore and conquer new organ repertoire. That is, unless we have domesticated our selections in such a way that a sort of musical crop rotation seems to satisfy us and our people.

There are organists who very carefully plan their music in advance and thus escape the desperation that forces last minute choices upon us. These persons even have time to practice and learn new music!

Play only what you are capable of playing. It is infinitely better to play well something that is simple than to belabor or stumble through some recommended, complex treasure of religious organ music.

Play music that can be played effectively on your instrument. Most organs have limitations of some kind. Perhaps the number of manuals and stops is insufficient for a given piece, or maybe the organ lacks a full set of pedals. To the sensitive organist the tone and quality of available stops are most telling clues as to whether the instrument can successfully handle

But behind all organists there lurks a haunting question. It is a ghost, not yet a spirit, that we rarely sense in church while playing, but of which we become aware in those quiet moments when we take an objective look at all the music we have performed. A question hovers there, by the prelude door in front, or at the postlude door in back, or near the offertory service entrance at the side, or in all the interlude rooms inside. It is simply this. What kind of music should we play in church?

Here are some suggestions to help answer the question and solve the problem of selecting organ music for worship.

the music. The music that rolled out and moved you so much in a recital may sound feeble indeed coming from your own pipes.

Making this kind of judgment is especially dangerous for the many people playing electronic organs in our churches. The usual electronic organ does not have the strength or tonal depth of a pipe organ, and since so much organ literature is written for pipe organs, careful consideration of the differences in tone and quality must be given when choosing repertoire. Some excellent music can be made to sound well on these organs; there is no excuse for the shaking sweetness that is so often heard from them.

Know your congregation. Part of our task as organists is to communicate with our people. And in order to communicate we need to know their musical vocabulary. We are sometimes reluctant to find out how our congregations listen to the music we select, because we fear we will have to sacrifice our high musical standards in order to communicate. But if the people do not know how to listen, there is little difference between playing on Sunday morning and practicing in the empty sanctuary on Saturday.

Have a clear judgment of what is needed for worship. This is the most important consideration in choosing music. It is, unfortunately, one to which we have paid too little attention. Consider a second question: Why do we need music in worship anyway?

We do not need music merely to serve as background for worship. We have enough background music in our homes, restaurants, and businesses. It is, likewise, not the function of music in worship to cover the sounds of the ushers taking the offering or to keep us from hearing people walk down the aisles. Music should not be used merely to cover the conversation of people coming into the church, nor to urge them out afterward, where they can talk without competition. If this were the purpose of music in church, it would be much simpler to select repertoire, and a large, gusty organ would help.

WHAT SHALL PLAY?

OGER DESCHNER

But what is music's place? Of all the arts, music is most dependent on its movement in time for its ability to express and communicate. It *is* movement, and it *symbolizes* movement. When we are impressed by a piece of music, we say we are moved. And literally, we have been transformed or changed from one inner state to another. Thus to change people is an important function of music in the church.

The music used in worship should help us make the transition from the world of things outside to the world of the spirit inside the church. The pieces we play should be chosen with such care that each one helps the worshiper at the right step in the worship experience. At the end of the service, the music should help carry us back outside, filled with the consciousness of the experience we have just had.

But there exists a strange dichotomy, which complicates our problem. Church music is addressed not only to the people. It is not only a vehicle to carry persons through a service of worship. Our music is also addressed to God. "Sing unto the Lord," says the psalmist. God can use music as a moving vehicle to carry his Word to us. It is a two-way means of communication between God and man. Moved by well-chosen and well-played organ music, a congregation can participate in adoration, praise, thanksgiving, confession, intercession, dedication. And at the same time they may be moved to listen to what God says to them. This back and forth movement between God and man is worship, and the church musician faces the awesome task of selecting music that can bear the burden of it.

If this is true, is it not possible to be more specific about our selections? Certainly we can set up extreme limits of what is appropriate music for worship. Here are a few:

1) Music which merely excites the worshiper without suggesting attributes of worship, such as awe, wonder, and humility, is inappropriate. To make a loud noise without skill or restraint may sound like religious fervor. People are certainly moved. But in what direction are they moved? To what or whom are they being moved? What positive action is motivated?

2) Music which carries strong secular or extra-musical suggestions is inappropriate. Bird calls, military marches, popular dance tunes, music that encourages virtuosity for its own sake, all so much imply life outside the sanctuary that genuine worship is detoured. The same, incidentally, can be said of certain styles of playing the electronic organ that are reminiscent of soap opera or the café.

3) Music which in rhythm, melody, or harmony disturbs to the extent that it cannot be used by the people as a means of worship is inappropriate. Since the organ was first used for worship, heated discussion has continued over this question. Certainly our congregations need to be stirred. We have too often allowed our music to be a sedative. We need fresh, new statements. But we must never lose sight of how the congregation reacts to the music we play. If

IF A MAN WILL DO HIS WILL

BY LUCILE LONG STRAYER

If any man will do his will, he shall know of the doctrine.—John 7:17

Years ago I had the very great pleasure of hearing Paderewski play on a radio program a Beethoven sonata and a Chopin ballade, both of which I myself had studied. At the end of the half hour I heard the usual comments: "Very nice!" "How well he plays!" They seemed curiously inadequate to express the delight I had experienced in listening. But the longer I thought about it, the more sure I was that my friends had not heard one-half the music that had enchanted me. I knew every note in those two numbers; I had practiced for hours to achieve something of professional skill in playing them; and I listened with ears and muscles and heart trained to understand what Paderewski was doing. I cannot imagine any course in music appreciation that would be equivalent to those hours of faithful and enthusiastic practice.

Why then do we suppose that reading, discussing, and comparing other people's points of view will give us our best insight into the Bible? Jesus explicitly teaches us that understanding will come with doing, with actually practicing the words which he spoke. Suppose that instead of bringing our academic questions to the Sermon on the Mount, we read it with hearts that have been seeking to live by it, with bruised bodies and aching muscles that have been translating its precepts into practice. How much it might say to us! Just as in music, so with the Bible we need understanding in order to practice aright. But we also need hours of daily practice in order that we might understand.

Knowledge we ask not—knowledge Thou
hast lent;
But Lord, the will—there lies our bitter need.
Give us to build above the deep intent
The deed, the deed.[1]

—John Drinkwater

[1] Curtis Brown, Ltd. from *Poems 1902-1919 by John Drinkwater*, copyright, 1919 by John Drinkwater. Published by Houghton-Mifflin Co. Out of print.

What Shall I Play?

(*Continued from page 5*)

they reject it, or if for any reason it leads them away from the spirit of worship, then it has failed. We need music that stirs, but not so much that the point of the music is its stirring. We need the fresh, contemporary statements, but not to the extent that the reason for playing them is contemporaneity.

4) Music that is trite, that attempts less than the best in communication or offering to God, that does not arouse imagination (as all good art does), that makes a communication of greatest importance seem trivial, is inappropriate. That we have the audacity to make offerings to God of such commonplace expressions or intend to lead our congregation into his presence with them is a matter that demands not only our concern but our confession.

One remaining concern is how to get people to take our organ music seriously enough to listen to it intelligently and with purpose. We should use every opportunity to talk to our church members about what we as organists are trying to do in selecting music. But we should also select pieces that arrest attention in a manner consonant with the needs of worship, and then play the music convincingly, fully understanding its purpose as a vehicle for communication between the worshiper and God.

We should recognize that all we do in selection, preparation and practice, or all that we can do in sounding the pipes or creating effects is not going to make our music as such religious. We offer it, and invite the listeners to join us in offering it to God. But it is God who takes the music and uses it for his purposes. Sometimes our simplest efforts are used in ways far surpassing our imagination. Sometimes our greatest efforts fall under judgment. In our anxiety to move the congregation, we have not felt the need to call upon God. We have moved our people and manipulated their feelings for our own ends. Such artificial arousements or sedations produce "travesties of the 'beauty of holiness'," says the theologian, Julian Hartt. "Habitual recourse to such things," he reminds us, demonstrates "a settled distrust of the Holy Spirit."

One final admonition. The organist must worship *with* his congregation. He is not apart from them. He is not employed solely because of his musical skill. He must not be supercilious, condemning the congregation for their lack of taste or holding himself above their acts of worship. Rather he must take an active part in the worshiping fellowship! This compelling mandate helps shape the answer to the perennial question, "What shall I play?"

MY DEAR WORMWOOD

BY MICHAEL DAVES

My dear Wormwood:

I am delighted that you have been able to infiltrate the choir. Underneath those robes they are human vermin like everyone else you try to wrest away from the Enemy's camp. I am also glad that you wrote to ask me how to do the most damage. Let me suggest some ways of attack.

1) Produce the "prima-donna" problem. As you know by now, Wormwood, these human vermin are most susceptible to our Message at the point of pride. Set on them hard, boy! Get everyone to competing for solos. It makes no difference whether they are solo material or not. Tell them they are! Humans are gullible enough to believe anything. This will completely destroy even the best-trained choir, for they no longer function as a unit to the glory of the Enemy, but as individuals for their own glory. Whenever anyone else sings, they become offended and jealous. It is great fun to watch the choir. Sopranos are especially amusing when they scream at each other on high C.

2) Keep them away from rehearsals. With the interesting programs on television, you should not have much trouble. Nothing is more damaging to the Enemy's cause than a few well-placed singers who did not make it to rehearsal. It also discourages the choir director, who is usually a bulwark against discouragement. Of course, the rehearsal itself is dead when only a few from each section show up.

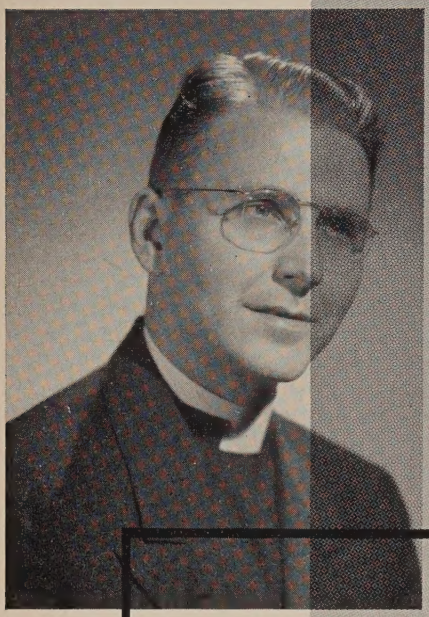
3) Get them grumbling. This is easy to do, for the miserable wretches called humans complain over the smallest problems. Plant in their minds the thought that they do so much and receive so little appreciation. As a matter of fact, make them think that they are actually persecuted by the preacher and the congregation. (It is all the better if this can really be true!) You can also sow seeds of trouble in the choice of anthems. If several are always grumbling about the anthems being "too difficult for our choir," or "too high church," then you have chalked up a big victory.

4) Finally, my nefarious nephew, you will want them to think of worship as a choir concert. If there is a processional, make them prance, rather than walk. By the very way they enter the sanctuary, they can destroy the atmosphere of worship. Convince them that the choir has the most important function in worship and that the people should praise God for the exalted group sitting at the right and left sides of the altar. What spiritual benefits that might be gained from singing will surely be destroyed by this typically human attitude.

I am sure that you will see immediately the superiority of this course of action over the proposals in your last letter. Really, Wormwood, sometimes I wonder if you will ever learn. Certainly, you could infect them all with laryngitis so that they couldn't sing above a whisper. But that would be terribly passé. It accomplishes no lasting destruction. Whereas, these four methods of attack should completely disarm the Enemy.

The choir is important, Wormwood. The Enemy uses it often to accomplish his ends—the salvation (terrible word) of man. Congratulations! You have learned that we can use the choir, too. Keep up the bad work.

Your affectionate uncle,
Screwtape



WHAT I EXPECT OF THE REVISED METHODIST HYMNAL

h. myron braun

I would hope that the revised Methodist hymnal might exhibit a consistency with our professed beliefs and standards—theological, literary, and musical.

The hymnal should be consistent with our faith. Our hymnal ought to be filled with texts and tunes that declare with stamina a God of creative power in confrontation and communion with man. Our hymns should give virile testimony to our Master, who faced suffering with courage and met hatred with sacrificial love.

Whenever artistic expression—music, literature, or painting—is prettified and sentimental, it reflects a religion that is unreal, obsessed with conformity and comfort. There is unreality, too, in the other-worldliness found in some of our hymns and gospel songs, where religion sits in a rocking chair and hopes that a professed piety will bring pie in the sky.

We all need to challenge ourselves with the question, "Do our hymns really say what we believe?"

A continuing theological need is for relevance to the present age. There is today a renewed interest in the hymns of Charles Wesley. I would hope that a few of his Communion hymns might find their way into our revised hymnal. A belief in the Real Presence in the Sacrament won't do us any harm. But we have to remember that eighteenth century language and ideas don't

always speak for twentieth century man as he seeks to find his way in an expanding universe.

Our hymnal should give us resources to say what needs to be said at any moment in our worship experiences. The hymns of Percy Dearmer, for example, come to mind as forthright and relevant. "To the Name That Is Salvation" is one in our present hymnal. (I hope that a stronger tune might be found for this noble hymn.) The Hymn Society of America has given impetus to the writing of new hymn texts in recent years—on the city, the Bible, and other themes. A selection from the best of these will give contemporaneity to our hymnal.

The hymnal should be consistent with the ecumenical ideal. Christianity has recently been recovering its whole heritage. We belong to a broad stream of Christian tradition. Every branch and every era has made its contribution to the hymnic and musical currents of this stream, and we are the richer for this contribution. Our hymnal should give us an inclusive picture of our large household of faith.

The 1935 hymnal is almost totally lacking in plainsong, the heritage of nearly a millenium of Christian music. And the couple of examples given are so distorted in form as to miss the mood and flavor of plainsong completely. Also, more of the sturdy tunes from the *Genevan Psalter,* as well as from the German Reformation, will strengthen our hymnal.

On the other hand, we now have an overabundance of tunes from the Victorian era, American as well as British, completely obvious, often subjective and romantic.

The hymnal should be consistent with a concept of liturgy. By this I mean that our hymnal should be a dependable tool for the people to use as they participate in corporate acts of worship. This involves a useable assortment of worship music, both ancient and modern—versicles and responses, settings for the Psalms and canticles.

Centrally involved is music for the service of Holy Communion. If the congregation abdicates its responsibility and turns this music over to the choir, it has missed the valid concept of liturgy. A first step in our revised hymnal should be to devise a format for the Communion ritual whereby the musical settings are inserted in their proper places in the service.

Our hymnal should also help us to celebrate the Christian year. For example, Advent and Epiphany need to be separated from Christmas. And would it be too much to expect that the Psalter be arranged by the Christian, not the civil calendar.

One further point here. We want the people to sing. The rank and file of our congregations sing the melody rather than parts. Let us set the tunes in lower keys so the congregation can sing them more easily.

The hymnal should be consistent in quality. It is not easy to determine the distinction between the sacred and the secular in music and the arts. Yet there are some tunes in our present hymnal so obviously laden with secular associations that they should not be included in a book set apart for the worship of God. But whatever the source of the hymn or the tune, there are standards of literary excellence and of musical strength and simplicity that should apply. Good music is not necessarily difficult, nor is difficult music always good.

The hymnal should be consistent in mood between hymns and tunes. Sometimes the music is not as valid as the words it conveys or vice versa. Our hymnal should give us strong and expressive music to make worthy offerings of praise of our strong and worthy hymns. For example, the tune "Aberystwyth" should be in first place for use with "Jesus, Lover of my Soul." Let's have the courage to try "Hyfrydol" with "Love Divine." And if Kipling's "Recessional" is to be included at all in the revised hymnal, let's not have a militant, marching tune for it, but one like "Selena," expressive of the deep humility inherent in the words.

If we are convinced that our God is worthy of our worship, our hymnal must be consistent with that conviction.

Scene 1: A city church, three weeks before Christmas. Sunday evening is devoted to a "concert" by children's choirs, ranging from four year old "cherubs" to high school seniors. As the cherubs gather on the rostrum to sing, one little girl waves and calls out, "Hi, Daddy!" Others quickly follow suit. Responses by the doting parents and assorted relatives are mainly of the "aren't they darling! aren't they cute!" variety. The singing seems to be incidental for everyone —including the children.

Scene 2: Another city church, at a regular Sunday morning service of worship. The junior choir, robed and in the choir pews, sings an anthem at the usual point in the regular service of worship. A comment overheard in the corridor after the service was: "It was a real experience of worship to hear the children's choir sing that anthem this morning!"

The contrasting philosophies implicit in scenes 1 and 2 say something important to persons interested in music and Christian education. For the presence of children's choirs in American churches is increasing at a rapid clip, and it is imperative that we have a definite viewpoint regarding the nature and function of children's choirs in the church.

Purpose Is Paramount

Children's choirs are another opportunity for Christian education. The purposes of such choirs include the following: to praise God together through song; to help lead others in worship (which makes this experience one channel of service to the church); and to develop the personality and religious experience of individual members of the choir.

Any church program of children's choirs should be evaluated in the light of the purposes underlying such a program. Furthermore, parents and adult members of the church should be educated to the purposes or objectives of a choir program for children, so that their expectations will not be contrary to what teachers and leaders are attempting to do with the children. Pressure to have children "perform" (as in Scene 1) is sometimes exerted on music leaders by parents because these parents are not aware of the purpose, benefits, and dangers of children's choirs.

Chi

Benefits and Dangers

What are the benefits that accrue to children who participate in choirs? The list is long (even so, other benefits will probably occur to you): Singing is a creative expression; the choir experience provides a growing acquaintance with good music; the children learn to be working parts of the church fellowship; they learn to co-operate with others in singing; the music deepens children's experience of the worship of God; it helps them to discover the contribution that music can make to corporate worship; and it may promote regular church attendance by the children. A "fringe benefit" is

n's choirs

another opportunity for Christian education

By FRED CLOUD

that, often, the choir program helps to enlist the co-operation of the parents in the church's program of Christian education.

This shiny coin has a darker side. If children's choirs are wrongly approached they may lead to the exploitation of children, "showing them off" and using them as a drawing card for attendance by adults.

Another danger is that of overemphasis on performance. For example, a regular schedule of performance by children's choirs (such as every Sunday) puts too much emphasis on performance. We would stress that each choir rehearsal should accomplish some objective *in itself*—some growth in appreciation and ability by the children who participate—rather than merely preparing for a performance.

Hurts can be inflicted on children when performance rather than participation is stressed, for then there is the temptation to leave out children who have "unmusical" voices. The rewards system (buttons or certificates for attendance) can also cause hurt feelings, drop-outs, and ill will.

Building a Children's Choir Program

What is a good starting point for building a program of children's choirs in your church that will make the most of this opportunity for Christian education? We would suggest a period of study and discussion before a choir is organized. (If your program is already going along, study can help you to improve it.)

Three books will prove especially helpful. *Organizing and Directing Children's Choirs,* by Madeline D. Ingram (Abingdon Press, $2.50), offers practical helps for handling primary, junior, and junior-high choirs. *The Children's Choir,* by Ruth Krehbiel Jacobs (Augustana Press, $4.95), contains helpful suggestions on organization and methods, projects and special activities, the study of hymns, and preparation for special seasons, such as Christmas. Austin C. Lovelace and William C. Rice present, in *Music and Worship in the Church* (Abingdon Press, $4.00), an insightful chapter on children's choirs.

A leaflet that should be read and discussed by parents and workers with children is "The Child's Heritage of Music" (No. 175-B; order from the Department of Christian Education of Children, Box 871, Nashville 2, Tennessee). This points up the threefold opportunities for musical expression in home, church school, and choirs.

A frank and full discussion of objectives for the children's choirs can help to prevent misunderstanding between the director of music and the director of Christian education. Together, a schedule of activities can be developed with a minimum of conflicting demands upon the children's time. After all, they should not get "caught in the middle" in a tug of war between two aspects of the church's program!

There are contradictory viewpoints among musical leaders regarding the age at which children can profitably have their first choir experiences. Mrs. Ingram points to some successful experiences of children six years old and up; however, it is pointed out that these children do *not* appear in "concerts." Drs. Lovelace and Rice, on the other hand, see advantages in starting the children's choir program when children have reached an "age of decision"—that is, the junior years. An effective alternative to "cherub" choirs is an active musical program for young children in their age-group classes in the church school. In any event, you will not want to start choirs with children who are too young to benefit from the experience. How young is "too young"? This is a question which it would be best for leaders in your church's program of music and Christian education to resolve before launching children's choirs.

Many adult Christians remember with deep appreciation experiences of worship and fellowship which they had as members of children's choirs. If approached with a clearly defined purpose that stresses participation rather than performance, children's choirs can be a valuable opportunity for profound Christian education.

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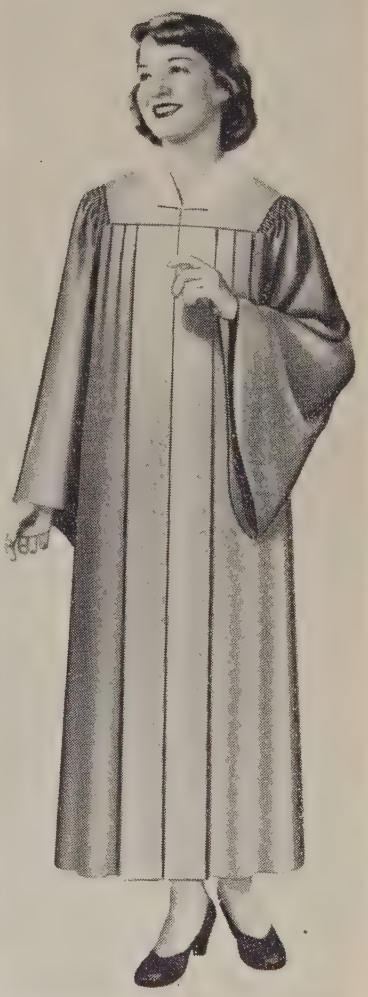

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Standing in the dimly-lit wings of the huge shell, the Professor listened as thunderous waves of applause rolled up from the amphitheatre, then looked with a frown at the figure spotlighted beside the gleaming piano on stage.

As he watched, the circle of light grew larger until it included the man on the podium in front of the sprawling orchestra. The applause swelled as conductor and soloist shook hands. Then the young pianist was striding toward him, smiling as the spotlight followed him offstage.

"Well, how'd it go, Professor?" He pounded the old man on the back playfully, and without waiting for a reply dashed back out on the stage again.

The Professor compressed his lips in disapproval, but as he peered out at the blond hair and boyish smile of the bowing man, his expression softened, and the corners of his mouth crinkled in a reluctant smile.

Yes, it had gone well. It always went well for Jan Stevens, and herein lay a mystery. How could a man with a bag of gold for a heart interpret, much less communicate to others, the delicate shadings of emotion written into the music of Rachmaninoff or Tschaikovsky or Chopin? He sighed.

Perhaps I am too critical, he thought. *After all, Jan has to make as much as he can during his good years; then, when he is old, the money he has accumulated will take care of him.*

But the Professor could not deceive himself. He knew the words were empty and meaningless, mere excuses for an attitude he had tried unsuccessfully to change.

"I play the piano for money," Jan had said. "People enjoy listening to me play. They pay for their entertainment; I make a profit from my talent; it's as simple as that!"

"But there is more, Jan, much more," the Professor had remonstrated, the Polish accent

By VINCENT BARBA

sody in GREEN

still thick on his lips, even after twenty years in America. "You must not be like a nickelodeon, performing mechanically when enough money is forthcoming. To play music should be like one's soul speaking to the soul of another!"

Jan laughed then. "My soul speaks only when the long green calls, Professor. I perform for the highest bidder. Keep that in mind when you arrange my engagement schedule!"

The Professor sighed again, and listened to the encore Jan was playing. It was a rather light and frothy composition, suited to a summer-night audience under the stars, but even in this piece there was a certain coldness and dispatch, a missing element.

This flaw in the artistry of Jan Stevens apparently went unnoticed, even by the critics. What had the Duluth papers said about him? ". . . remarkable execution . . . magnificent control . . . an outstanding performer." Oh, yes, Jan had technique, he was loaded with technique, but to the little old man who acted as his secretary this was not enough.

Riding back to their hotel in a taxi after the program, Jan and the Professor talked for a while but soon drifted off into silence, each occupied with his own thoughts. The concert tour was beginning to wear a little thin, and both men were looking forward to its completion, when they could return to New York.

They were crossing a long bridge now, and the Professor—no one ever called him anything else, because his name was an unpronounceable jawbreaker to most Americans—looked down at the twinkling lights on the river far below. There had been another river like this, with lights like this. His memory spanned the misty years back to Krakow, in his native Poland, and he smiled softly in the darkness.

Life had been full then for Professor Ladislaw Wyszynski; his work at the University of Krakow was interesting and satisfying; he was happy and content. But all this faded when the proud flag of Poland was replaced by the black swastika of an invading Nazi horde, and once-peaceful streets echoed with the sound of stormtroopers' hobnailed boots.

The Professor was one of the lucky ones. Friends outside the country managed to get him across the border, but not before he had witnessed the savagery of Hitler's butchers. He fled to America, intending to return when the war ended, but he kept putting it off. His procrastination must end soon though, because the years were slipping by and his hair was white as a snow-capped peak in the Carpathians.

Jan's voice interrupted his reverie. "That last engagement you have on our schedule,

Professor, the one in Texas—Bridgeville, Ridgeville, whatever it is—isn't the fee a lot less than usual?"

The Professor shuffled his feet on the floor of the cab and cleared his throat. "Yes, but it is on our way back to New York and will delay us only a little, so I thought you would like to make that fee, since they wrote and asked for an appearance . . ."

"Must be a pretty small town. Do they have a concert hall?"

"Well, not exactly." The Professor cleared his throat again. "You see, it is"—he hesitated—"a private school, and the recital will be in their auditorium."

Jan leaned back in the seat. "Quite a switch from the big places we've been in lately. But, as I always say, to make even a little money is better than to make none at all."

The Professor said nothing.

They were late, and it was quite dark when they arrived at the rambling brick building on a low hill overlooking the little town of Ridgeville. They were met by a rotund, smiling little man whose incessant chatter eventually revealed the fact that his name was Duncan. The Professor interrupted his flow of words.

"It is late, and Mr. Stevens has a train to catch. Please take us to the auditorium so the performance may begin."

Jan looked at him oddly. It was unlike the Professor to be so brusque. He pondered this only briefly though, because they were soon backstage, and the little round man was introducing him to the audience. Jan walked out on the stage, bowed to the darkness beyond the glaring footlights, and seated himself at the piano.

A Chopin etude wound up the first half of the recital, and Jan stood up to acknowledge the applause that followed. Since this was to be intermission, the house lights came up. He started to bow, looked out at the audience—and froze.

The auditorium was filled with children! Boys and girls of all ages, dressed in clothes that were neat and clean but obviously not expensive, were vigorously clapping their hands. In the very front were two wheelchairs, their young occupants smiling up at him.

Jan's face slowly turned red, then white. The Professor had told him this was a "private school," and he had envisioned a swanky, exclusive finishing school, with an audience of sophisticated young people in formal dress. Why, this was nothing but a bunch of kids!

He whirled around, looking for the Professor, but the old man had vanished. Then he spied the rolypoly little man who had greeted them, standing in the wings and beaming. He stalked angrily toward him.

"What's the name of this place anyway?" Jan snapped.

"Why, this is the Ridgeville Orphanage, Mr. Stevens." Mr. Duncan squinted at him in puzzlement. "You didn't know that?"

Jan's mouth dropped open and his blue eyes widened. "No . . . no . . ." he mumbled. He had a sudden thought. "But how . . . an orphanage . . . where did you . . ."

"Oh, you mean where did we get the money for your appearance?" Mr. Duncan laughed merrily, taking off his thick-rimmed glasses. "I have it right here in my pocket. You see, Mr. Stevens, we often have benefactors, people who want to do something nice for the children. That's what happened this time."

"And who was this benefactor?"

The little round man rubbed his glasses with a white handkerchief. "The check was signed by a Ladislaw—uh—Willinsky, or Widnisky, something like that."

Jan's mind was a welter of confusion. So the Professor had footed the bill! No wonder he had been so vague when Jan questioned him about this engagement. Mr. Duncan, jabbering away, stopped in mid-sentence as Jan turned slowly and walked off, immersed in thoughts that were new to him.

The fee he would receive was small compared to that from other engagements, but he knew it was a staggering amount for the Professor. There was only one answer; it was his life's savings.

Jan knew the old man wanted to return to Poland and spend his remaining days there. With the money gone, this would be impossible. Would the Professor sacrifice that just to provide a night of music for a group of orphaned children?

He had wandered onto the wide porch outside the building. The sky was velvety black, and the stars seemed close, closer than ever before. Looking up at them, he knew the answer to his question.

Jan opened the second half of his program with Beethoven's "Sonata quasi una Fantasia," the beloved "Moonlight Sonata." The quiet magnificently moving strains filled the auditorium, casting a spell over the youthful listeners. Jan could see the Professor in the wings. The old man was smiling and nodding his head slowly, and though he could not see them, Jan knew there were tears in his eyes; he knew, because there were tears in his own eyes, too. He knew also that the Professor was hearing what had not been there before—the voice of a human soul blending with the music.

WHAT IS NaFOMM?

BY J. EDWARD MOYER

It may seem almost superfluous to attempt a definition of the National Fellowship of Methodist Musicians when so many of those who read this article are already active members of the organization. However, it is possible to become so involved in the program that we fail to interpret adequately its nature and purpose. The very fact that this organization dynamically sustains so many kinds of programs points to the need for sincere, thoughtful confrontation of the question, "What is NaFOMM?"

An important qualification must precede this attempt to answer the question. The philosophy underlying NaFOMM is dynamic, changing, growing. This attempt to interpret NaFOMM is not the first nor the last. This is as it should be. Since the nature and purpose of NaFOMM still lie partly in the area of speculation and formulation, it is hoped that this discussion may play a part in the ongoing process.

May we begin by restating the five objectives proposed by Mr. Cecil E. Lapo, writing in the July, 1957 issue of *The Church School:*

1) To contribute to the spiritual growth of persons.

2) To encourage the composition of sacred music.

3) To stimulate seminaries, schools and colleges . . . to place greater emphasis on training in sacred music.

4) To co-operate in maintaining standards for music and musicians, in promoting workshops and conferences, and in advancing music generally in The Methodist Church.

5) To be a resource for the General Board of Education and the General Conference Commission on Worship.

Call the roll on these five objectives and you will find many ways in which NaFOMM has met them. When writing in this prophetic vein, Mr. Lapo could only dream of developments such as the vast network of NaFOMM chapters that implement the national program, the appointment of four musicians to positions of general church responsibilities in the area of music, the development of an excellent music catalogue by Abingdon Press, and the unique resources being provided by MUSIC MINISTRY. These achievements are revealed for all to see!

Several basic principles seem to be essential as NaFOMM grows toward maturity.

The fact that NaFOMM is a national body has obvious geographical significance, but there are further implications. In the spirit of Wesley, our fellowship must embrace all Methodists. All who work in and for the fellowship must continually remind themselves of the tremendous range of our churches—from largest to smallest, from the most liberal to the most conservative. If we are a national movement, we must understand, accept, and serve Methodist churches of every type. This has certain implications for our goals and methods. Surely we dare not gear our purposes and programs exclusively to the standards and needs of the larger churches, as can so easily happen when leaders are chosen largely from this group. Moreover, we must resist the tendency to deride those who fail to attain our particular standards. We deserve to call ourselves a national fellowship only if we are willing to accept into our circle of concern all Methodist musicians, and having accepted them without reservation, proceed with our efforts to raise standards and improve skills.

(*Continued on page 40*)

on the folio

BY CARLTON R. YOUNG

I Thank Thee, Lord

Most of you will be looking for a new easy Thanksgiving anthem in the next few weeks or so, and, finding none, will go back to the "old chestnuts." Earle Copes's setting of this splendid text should afford you an opportunity to extend your Thanksgiving offerings. Primary to your preparation of this anthem is an understanding of the meaning in the text. You will want to absorb its message and share it with your choir. The musical aspects of the anthem should present no problem except as either the director or the choir create them! Remember that the quarter note is constant regardless of the change in meter (4/4, 5/4, or 6/4). Stanza two will make a good baritone or contralto solo, or youth or children's choir might sing it. The third stanza may also be sung, accompanied, in unison or, if desired, by SATB choir or solo quartet. Slowing this particular section down to about M.M. 80 will provide contrast. One word of caution: Do not pour on the accompaniment in the opening measures of the final stanza, for you will likely cover up the voices. Build a gradual crescendo beginning with "Be writ in neighbor . . . ," but don't slow down until the score calls for it at the 5/4 measure.

Dear Lord and Father of Mankind

Whittier's familiar text has a brand new meaning in this setting which employs the expressive Irish melody "Turtle-dove." Perfect the tune first. Your own memorization of the intervals in the melody will go far to help you introduce the anthem to our choir. A fine way to do this is to let a solo voice introduce it. In all your efforts with the group, work for a flowing, "horizontal" quality. At the first instance of pounding, stop the choir and sing the melody for them. Stanza three can be a real let-down unless you work hard in rehearsal for a true legato choral line in all four voices. Whenever unison-accompanied singing moves on to unaccompanied singing, there is always the danger of the whole thing falling apart. Be sure you clearly understand that the climax of the anthem is in the final phrase and not at the fermato. This quiet phrase should not be treated as a coda but as the heart of the poet's message. An effective technique is to hold next to the last chord just a bit, then move to the *A*-major chord.

He Who Would Valiant Be

This text and tune have always had a happy relationship, and this is continued in Jane Marshall's new arrangement. Some performance tips: First, do not allow the tempo to lag or pick up except as indicated in the score; next, the accompanist (as usual) can ruin the effectiveness through a misunderstanding of either your intentions as the director or the intentions of the composer. Spend some time with your organist before rehearsal, going through the basic ideas in the anthem and making suggestions on registration and style. As for the voice parts, men alone would make a very effective first stanza. Stanza two, be sure to properly expose the hymn-tune in the contralto vocal line. You may want to ask some second sopranos to help. Stanza three, note that the voices are forte and mezzo-forte, while the accompaniment is mezzo-piano. Special work should be done on the unaccompanied bridge that moves to the final stanza. Here is where a stunning choral effect needs to be really perfected in rehearsal, else the inevitable "bog-down" will occur.

Now Alien Tongues

World-wide Communion Sunday is an established tradition in many churches. This text is especially appropriate for this occasion and you will welcome this short effective setting to your communion-anthem repertoire. In your initial study of the anthem note how closely related are the text and musical development. Work for clear diction above all, or the anthem will sound to the congregation like a "choral improvisation." A good practice is to recite the text in unison before singing. Several skips in the choral line need attention. Note especially measure 4, the tritone in the bass part; the movement of all voices from measures 7 to 8; also 11 to 12; the downward leap of a sixth in the soprano in measure 14. Expression and tempo markings should be judiciously observed. Keep the pulse of the quarter note constant.

music ministry

I THANK THEE, LORD	V. Earle Copes	SATB
DEAR LORD AND FATHER OF MANKIND	Austin C. Lovelace	SATB
HE WHO WOULD VALIANT BE	Jane M. Marshall	SATB
NOW ALIEN TONGUES	David A. Wehr	SATB

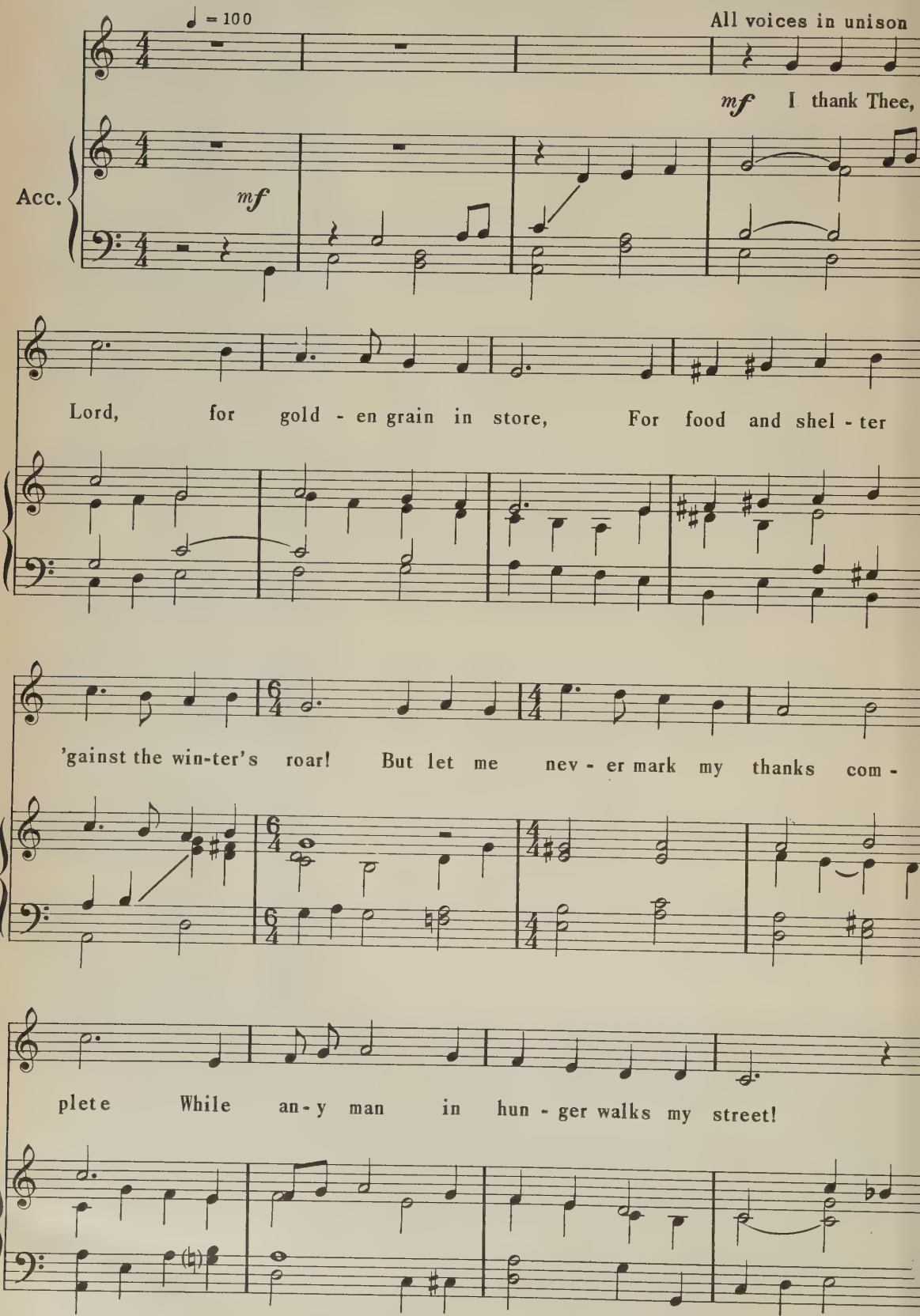
folliofolliofolliofol

I Thank Thee, Lord

Thanksgiving Anthem for S. A. T. B. Voices

W. W. REID

V. EARLE CO


♩ = 100
All voices in unison
mf I thank Thee,
Acc.
mf
Lord, for gold - en grain in store, For food and shel - ter
'gainst the win-ter's roar! But let me nev - er mark my thanks com -
plete While an - y man in hun - ger walks my street!

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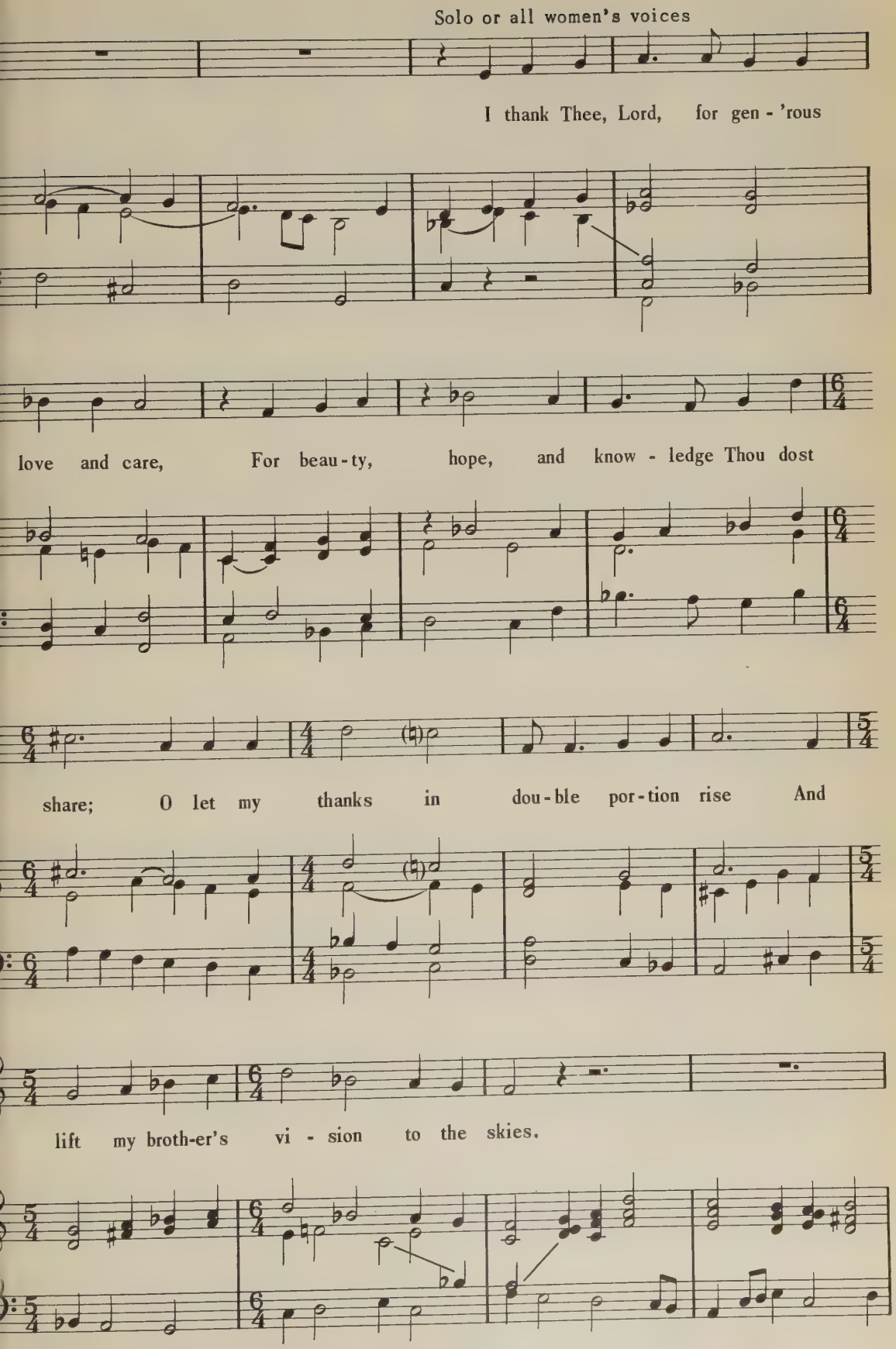
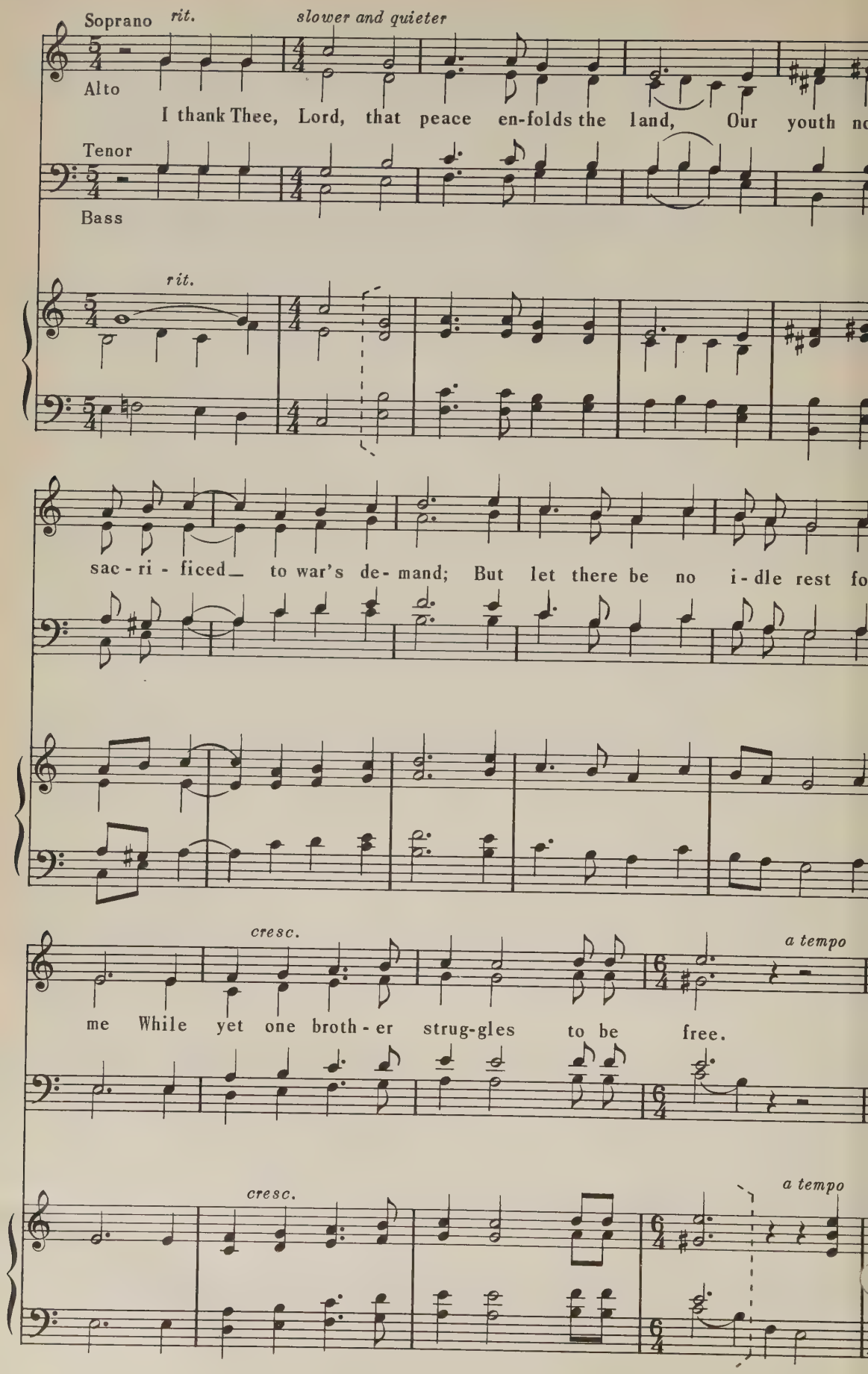
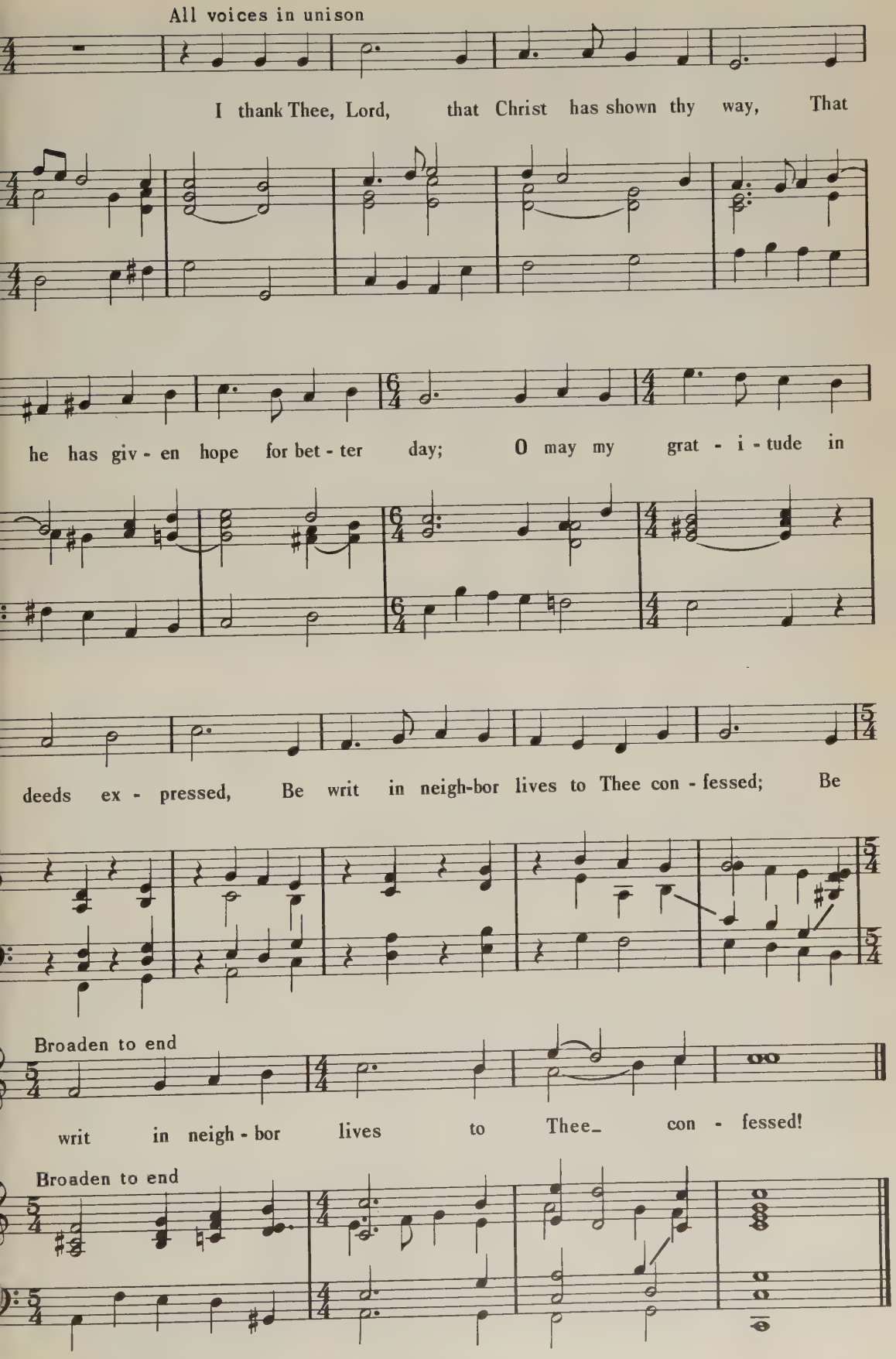

Solo or all women's voices
I thank Thee, Lord, for gen - 'rous
love and care, For beau - ty, hope, and know - ledge Thou dost
share; O let my thanks in dou - ble por - tion rise And
lift my broth-er's vi - sion to the skies.


Soprano
rit.
slower and quieter
Alto
I thank Thee, Lord, that peace en-folds the land, Our youth no
Tenor
Bass
rit.
sac - ri - ficed_ to war's de- mand; But let there be no i - dle rest fo
cresc.
a tempo
me While yet one broth - er strug-gles to be free.
cresc.
a tempo

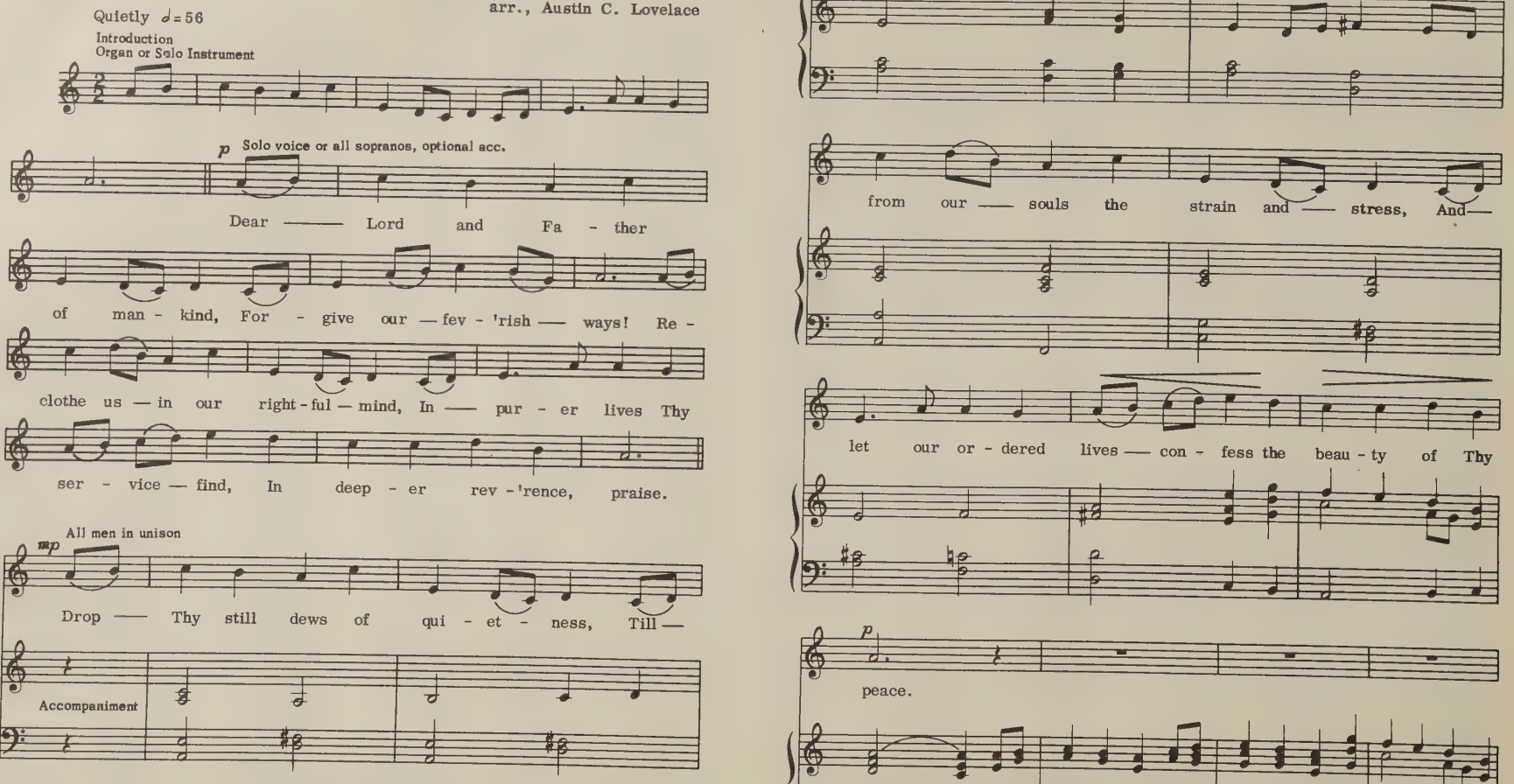

All voices in unison
I thank Thee, Lord, that Christ has shown thy way, That
he has giv - en hope for bet - ter day; O may my grat - i - tude in
deeds ex - pressed, Be writ in neigh-bor lives to Thee con - fessed; Be
Broaden to end
writ in neigh - bor lives to Thee_ con - fessed!
Broaden to end

DEAR LORD AND FATHER OF MANKIND

GENERAL ANTHEM FOR S.A.T.B. VOICES

John G. Whittier

Trad. Irish Melody
arr., Austin C. Lovelace


Quietly ♩= 56
Introduction
Organ or Solo Instrument
p Solo voice or all sopranos, optional acc.
Dear —— Lord and Fa - ther
of man - kind, For - give our — fev - 'rish —— ways! Re -
clothe us — in our right - ful — mind, In —— pur - er lives Thy
ser - vice — find, In deep - er rev - 'rence, praise.
All men in unison
mp
Drop —— Thy still dews of qui - et - ness, Till —
Accompaniment
all our —— striv - ings —— cease; Take ——
mf
from our —— souls the strain and —— stress, And——
let our or - dered lives —— con - fess the beau - ty of Thy
p
peace.

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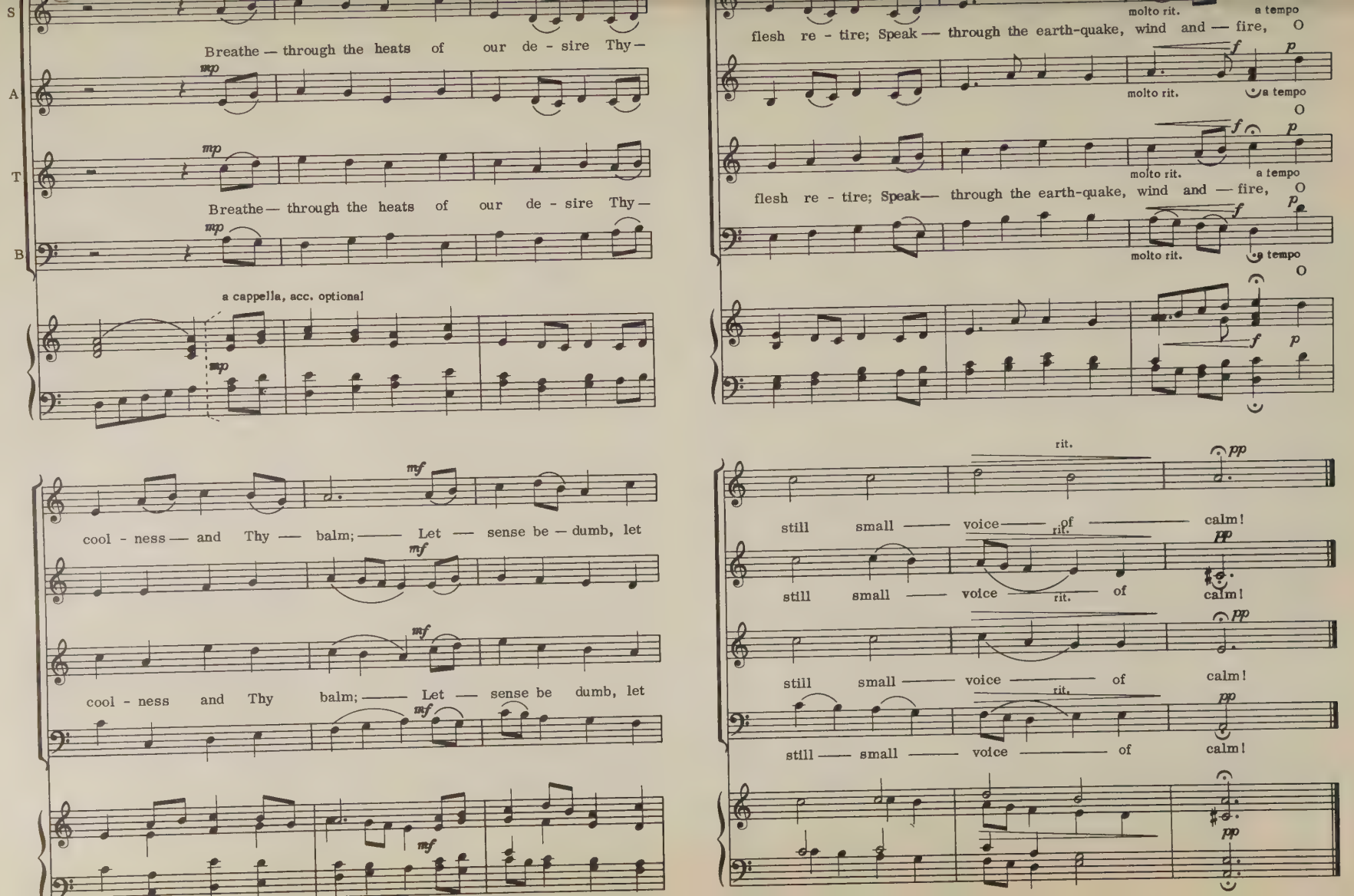

S
A
T
B
Breathe — through the heats of our de - sire Thy —
Breathe — through the heats of our de - sire Thy —
a cappella, acc. optional
flesh re - tire; Speak — through the earth-quake, wind and — fire, O
molto rit.
a tempo
flesh re - tire; Speak — through the earth-quake, wind and — fire, O
cool - ness — and Thy — balm; — Let — sense be — dumb, let
cool - ness and Thy balm; — Let — sense be dumb, let
still small — voice — of — calm!
still small — voice — of calm!
still small — voice — of calm!
still — small — voice — of calm!
rit.

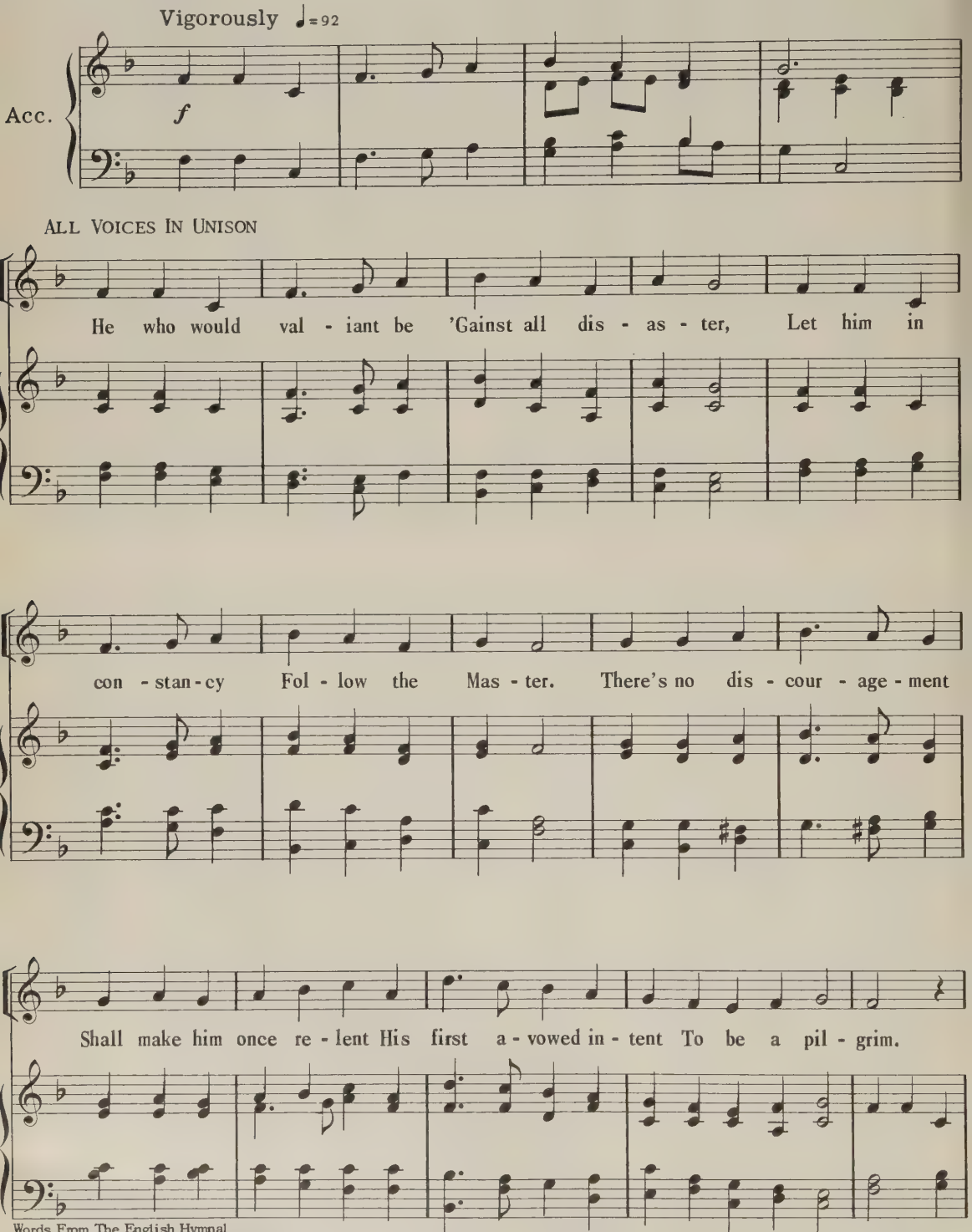
For the Southern Methodist University Chapel Choir
Lloyd Pfautsch, Director

He Who Would Valiant Be

Hymn-Anthem based on "St. Dunstan's" for S. A. T. B. Voices

After JOHN BUNYAN
PERCY DEARMER, 1867 - 1936

WINFRED DOUGLAS
Arr. by JANE M. MARSHALL


Vigorously ♩=92
Acc.
f
ALL VOICES IN UNISON
He who would val - iant be 'Gainst all dis - as - ter, Let him in
con - stan - cy Fol - low the Mas - ter. There's no dis - cour - age - ment
Shall make him once re - lent His first a - vowed in - tent To be a pil - grim.

Words From The English Hymnal
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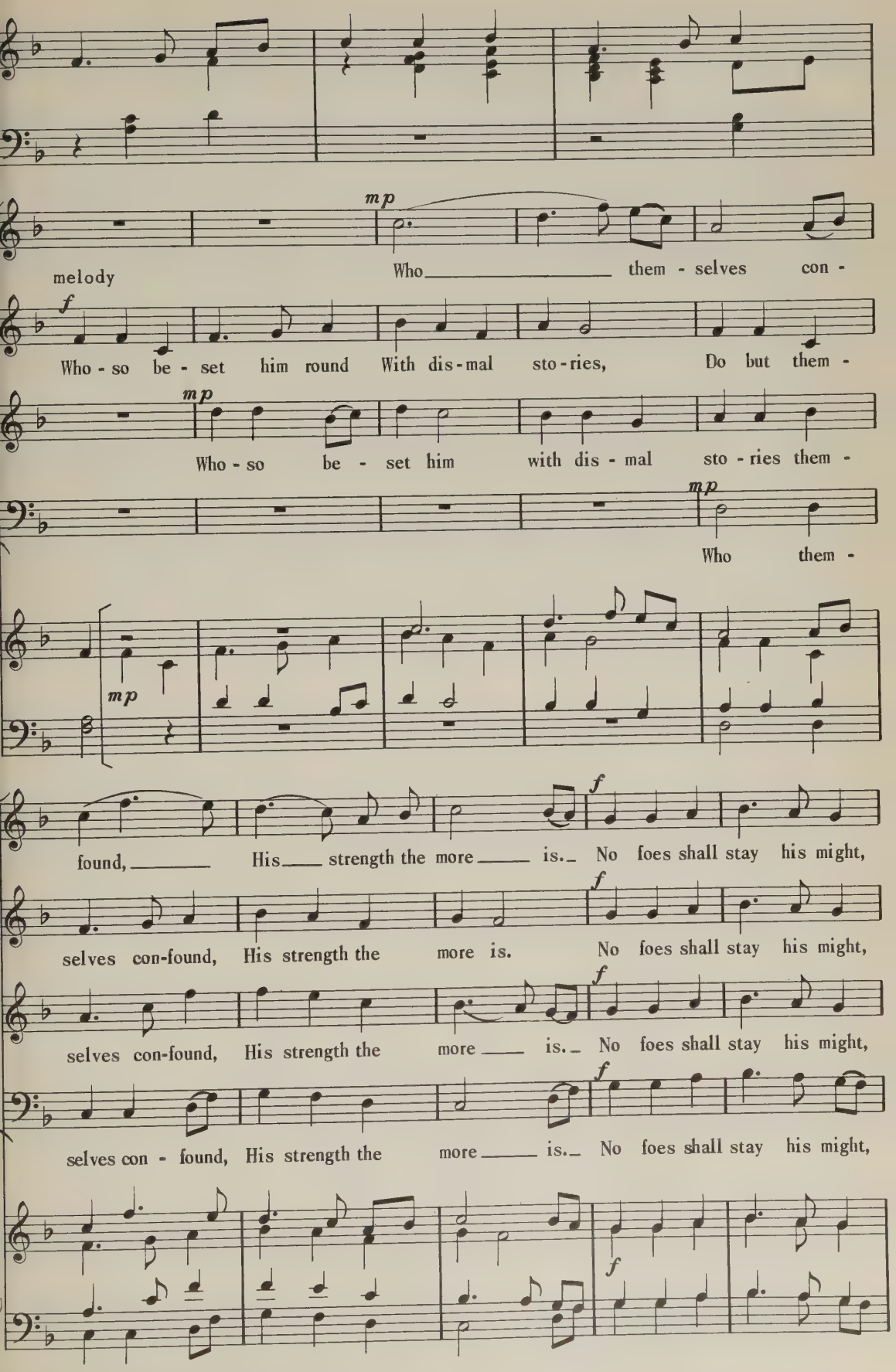
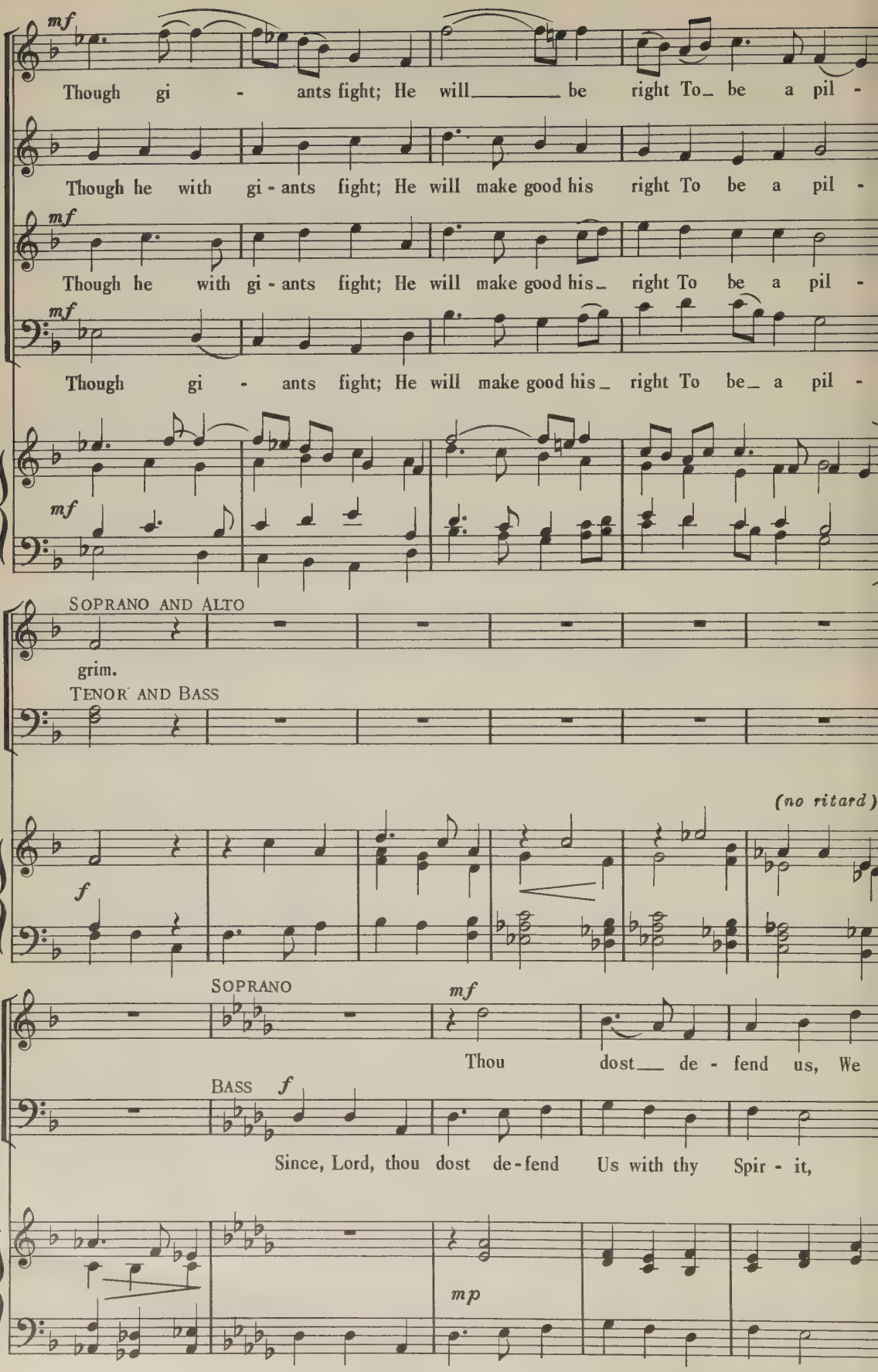
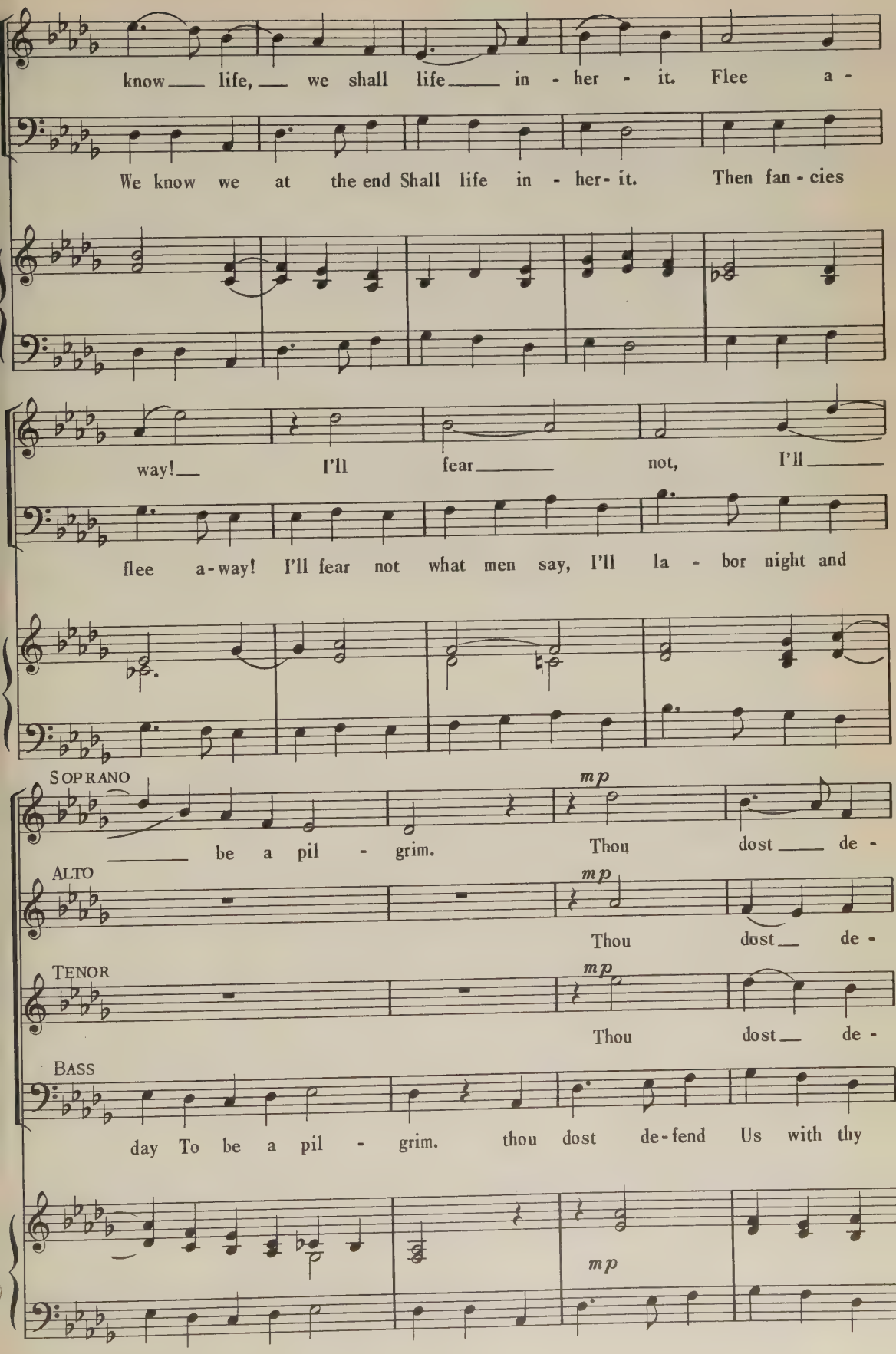
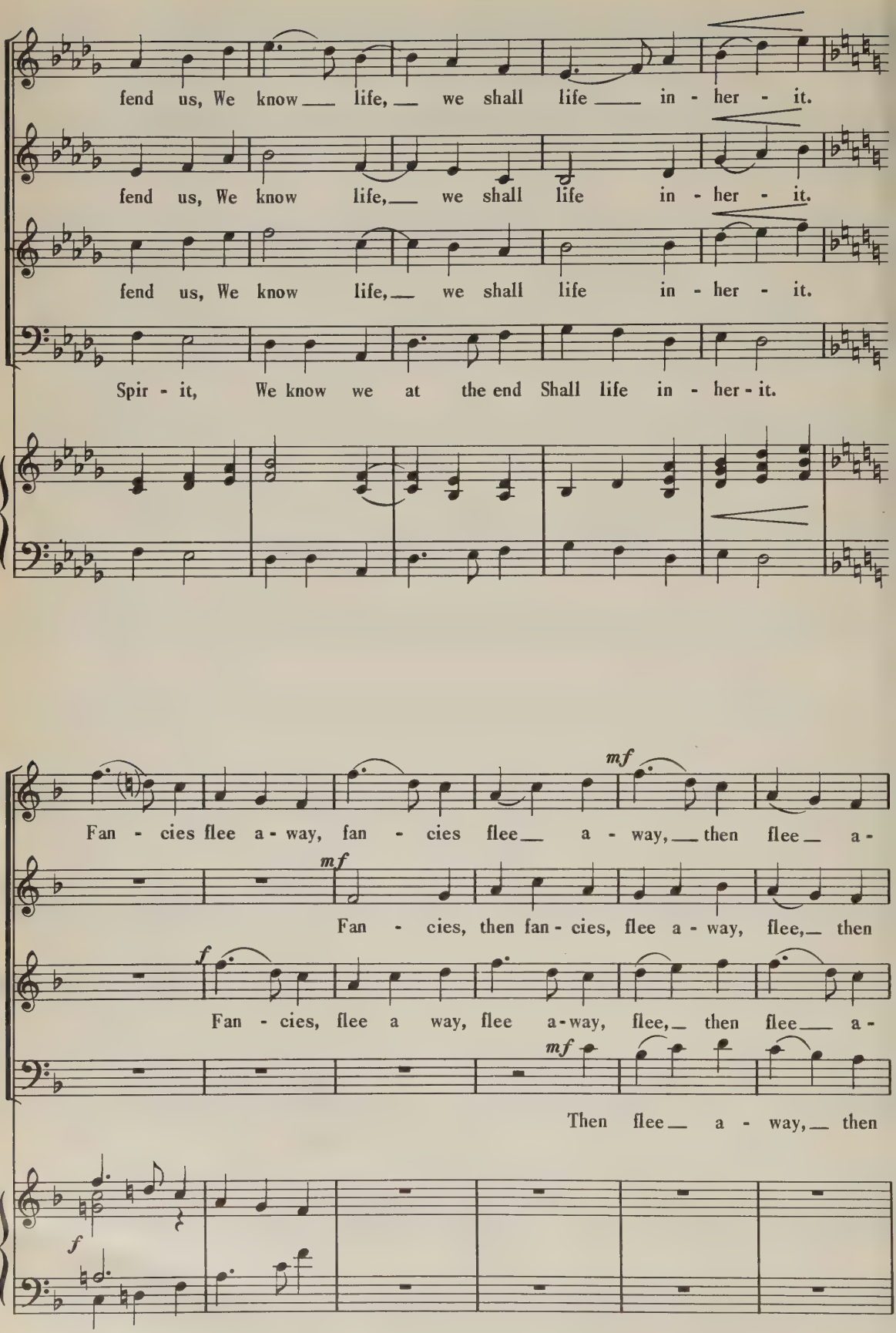
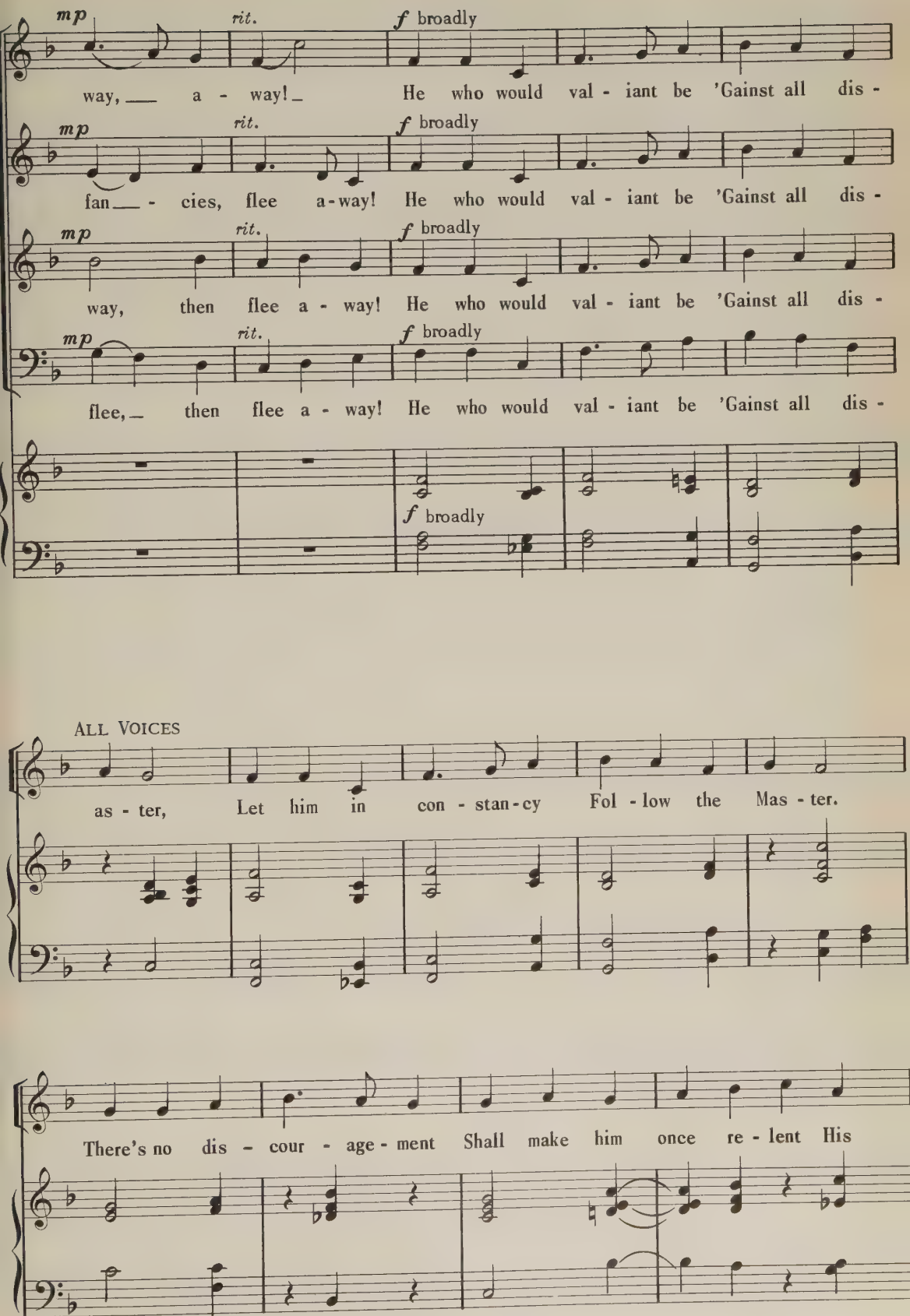
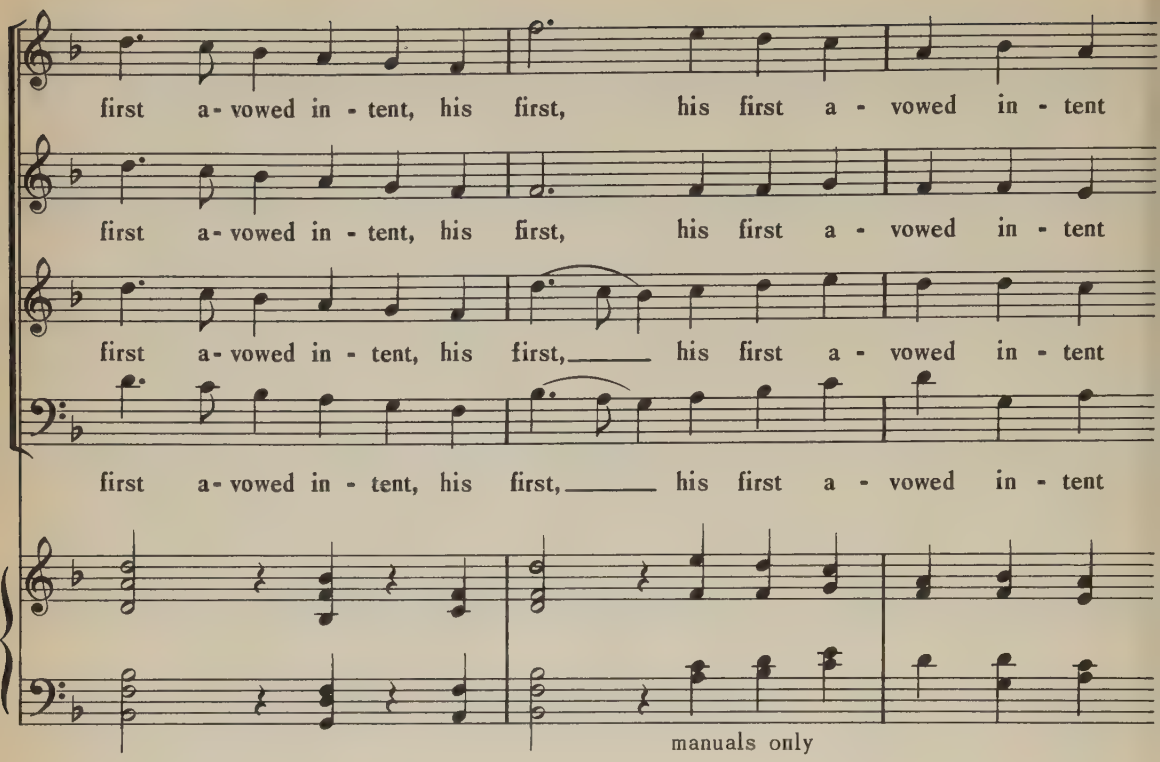

mp
melody
Who them - selves con -
f
Who - so be - set him round With dis - mal sto - ries, Do but them -
mp
Who - so be - set him with dis - mal sto - ries them -
mp
Who them -
mp
f
found, His strength the more is. No foes shall stay his might,
f
selves con-found, His strength the more is. No foes shall stay his might,
f
selves con-found, His strength the more is. No foes shall stay his might,
f
selves con - found, His strength the more is. No foes shall stay his might,
f

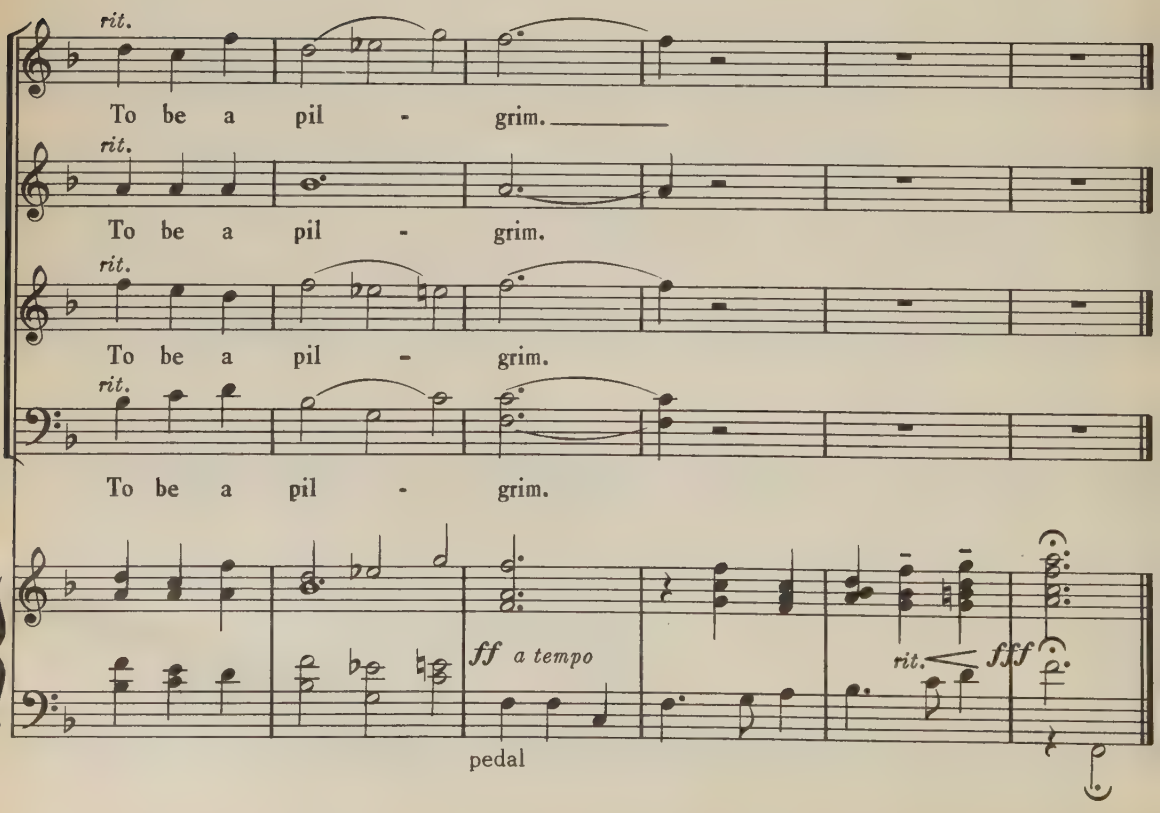

mf
Though gi - ants fight; He will be right To be a pil -
Though he with gi - ants fight; He will make good his right To be a pil -
mf
Though he with gi - ants fight; He will make good his right To be a pil -
mf
Though gi - ants fight; He will make good his right To be a pil -
mf
SOPRANO AND ALTO
grim.
TENOR AND BASS
(no ritard)
f
SOPRANO
mf
Thou dost de - fend us, We
BASS
f
Since, Lord, thou dost de-fend Us with thy Spir - it,
mp


know life, we shall life in - her - it. Flee a -
We know we at the end Shall life in - her- it. Then fan - cies
way! I'll fear not, I'll
flee a-way! I'll fear not what men say, I'll la - bor night and
SOPRANO
be a pil - grim.
mp
Thou dost de -
ALTO
mp
Thou dost de -
TENOR
mp
Thou dost de -
BASS
day To be a pil - grim. thou dost de-fend Us with thy
mp


fend us, We know life, we shall life in - her - it.
fend us, We know life, we shall life in - her - it.
fend us, We know life, we shall life in - her - it.
Spir - it, We know we at the end Shall life in - her - it.
Fan - cies flee a - way, fan - cies flee a - way, then flee a -
mf
Fan - cies, then fan - cies, flee a - way, flee, then
mf
f
Fan - cies, flee a way, flee a - way, flee, then flee a -
mf
Then flee a - way, then
f


mp
rit.
f broadly
way, a - way! He who would val - iant be 'Gainst all dis -
fan - cies, flee a-way! He who would val - iant be 'Gainst all dis -
way, then flee a - way! He who would val - iant be 'Gainst all dis -
flee, then flee a - way! He who would val - iant be 'Gainst all dis -
ALL VOICES
as - ter, Let him in con - stan - cy Fol - low the Mas - ter.
There's no dis - cour - age - ment Shall make him once re - lent His


first a - vowed in - tent, his first, his first a - vowed in - tent
first a - vowed in - tent, his first, his first a - vowed in - tent
first a - vowed in - tent, his first, his first a - vowed in - tent
first a - vowed in - tent, his first, his first a - vowed in - tent
manuals only


rit.
To be a pil - grim.
rit.
To be a pil - grim.
rit.
To be a pil - grim.
rit.
To be a pil - grim.
ff a tempo
rit.
fff
pedal

To the Chancel Choir of the First Methodist Church, Boise, Idaho

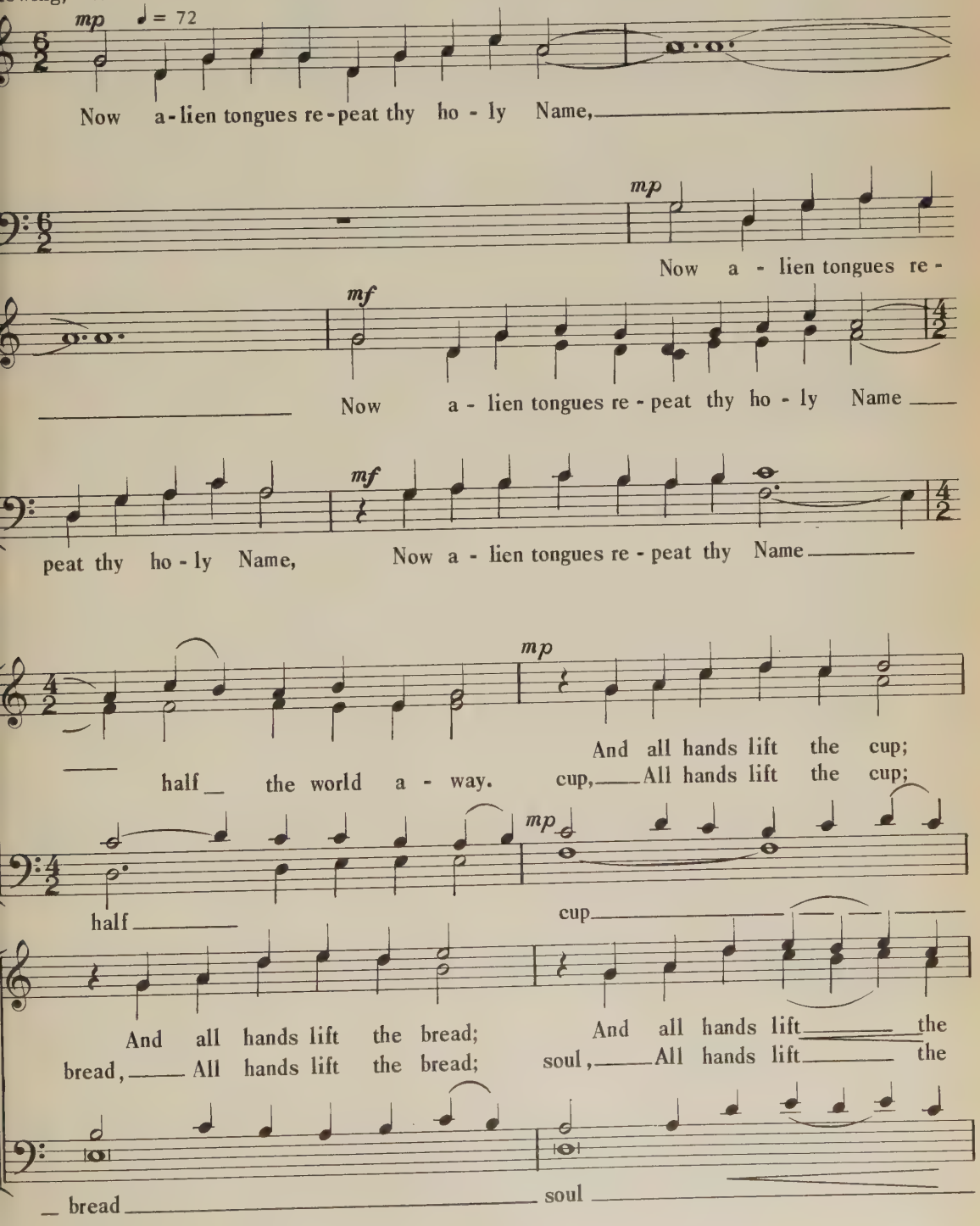
Now Alien Tongues

A short anthem for World-Wide Communion Sunday
For S. A. T. B. Choir

uthor Unknown

DAVID A. WEHR

lowing, with movement



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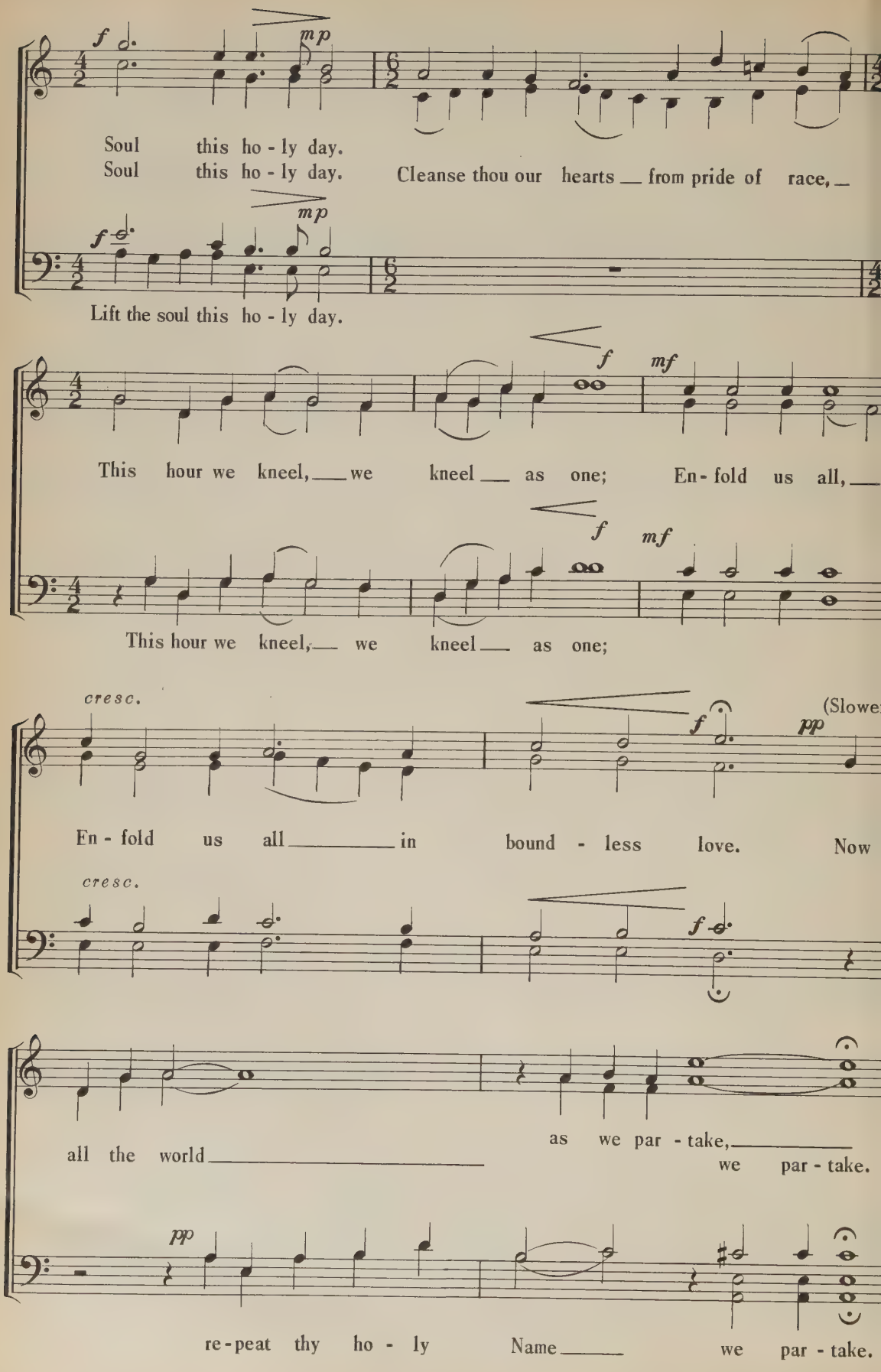

f
mp
Soul this ho - ly day.
Soul this ho - ly day.
Cleanse thou our hearts from pride of race,
Lift the soul this ho - ly day.
f
mf
This hour we kneel, we kneel as one; En - fold us all,
This hour we kneel, we kneel as one;
cresc.
(Slowe
pp
En - fold us all in bound - less love. Now
all the world
as we par - take,
we par - take.
re - peat thy ho - ly Name
we par - take.

reviews

BOOKS

On Studying Singing by Sergius Kagen
Dover Publications, Inc. $1.25

This is an excellent guide for the choir director who is often in a position to encourage or discourage young singers in their ambition to pursue singing as a career. Sergius Kagen, a reknowned vocal pedagogue, deals frankly with the essential prerequisites to a professional career as a singer. This concise volume can do much to help the would-be singer avoid the pitfalls and heartaches of a sincere but misguided quest for the impossible.

Three Centuries of American Hymnody by Henry Wilder Foote
The Shoe String Press $8.50

This is a new printing of the book first published in 1940. Church musicians, educators, and librarians should be grateful that it is again available.

Foote's treatise begins with a thorough discussion of our heritage of English hymnody and its influence on early American psalmody. In ten chapters the developments of three hundred years of American hymnody are traced in scholarly fashion and with copious documentation. A supplementary brochure written by the same author advanced the concluding date from 1940 to 1952. This pamphlet, which treats some of the finest hymns and most able writers of the twelve year period, is published by The Hymn Society of America. The two works together provide what is perhaps the most complete and authoritative resource on American hymnody.

Sing for Joy ed. by Norman and Margaret Mealy
The Seabury Press $5.00

The preface states that this book is intended to supplement the Episcopal *Hymnal 1940*. The contents are selected to meet the needs of children three to eight years old and include songs to sing at home, at church, in church school. Some songs are for serious, thoughtful moments; others, for fun and activity. Many traditional melodies as well as several new works by contemporary composers have been included.

The book is organized partly around the Christian year, although there are large sections centered in the themes of particular interest to children. Musical excellence prevails throughout. Harmonies are uncluttered; melodies are generally quite singable; typography is easily readable. Most of the texts would be quite acceptable in any church. Occasional suggestions for using specific songs are given and there is a helpful section on the use of music with young children. An excellent resource for the church school teacher of pre-school and primary children, or for the interested parent.

ORGAN MUSIC

Four Preludes on Early American Tunes by Robert J. Powell Abingdon $1.25

These four pieces by the former assistant organist at the Cathedral of St. John the Divine in New York bear all the earmarks of a mature contrapuntalist at work. The composer has captured the quaint spirit of these early American tunes and interpreted them with sensitive imagination. Working within the framework of the baroque choral prelude, Powell's linear counterpoint introduces just enough dissonance to be fresh and vital without offending the traditionalist's ear. The texture is always transparent, the harmonies logical and in keeping with the spirit of the original tunes. Moderately difficult.

Organ Preludes on "Hyfrydol," "St. Flavian," and *"Darwall"* by T. Frederick H. Candlyn
Abingdon $0.75 each

These three preludes on familiar hymn tunes are written in neo-romantic style. In each the composer utilizes the motivic technique to develop stirring but worshipful music for church service use. Candlyn's sense of form is particularly gratifying in the quiet "St. Flavian," while each of the other preludes develops an exciting dramatic impact. Moderately difficult.

Meditations (Four Expressive Pieces) by George Frederick McKay
Abingdon $1.00

In these pieces the composer has combined

(*Continued on page 36*)

NOVEMBER

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, composers and music events.

Nov. 4, 1847: Felix Mendelssohn-Bartholdy, illustrious German composer, d. Leipzig.

SUNDAY, November 5:
WORLD ORDER SUNDAY

HYMNS: 504 "Break, Day of God" • 465 "Where Cross the Crowded Ways of Life."

ANTHEMS: Slater: "O God, Stretch Forth Thy Mighty Hand" MZA (medium) • Aulbach: "O King of Peace" ZG (medium).

ORGAN: Van Hulse: "God of Mercy, God of Grace" (from *Seven Preludes on Hymns for General Use*) MZM (medium).

Nov. 8, 1890: César Franck, noted French organist and composer, d. Paris.

SUNDAY, November 12:

HYMNS: 13 "All People That on Earth Do Dwell" • 458 "We Thank Thee, Lord."

ANTHEMS: Copley: "Salvation Belongeth Unto Our God" (See September Music Folio) • Marshall: "He Who Would Valiant Be" (See Music Folio).

ORGAN: Powell: "Prelude on 'Morning Song'" (from *Four Preludes on Early American Tunes*) APM (medium).

SUNDAY, November 19:
THANKSGIVING SUNDAY

HYMNS: 20 "We Gather Together" • 493 "O God, Beneath Thy Guiding Hand."

ANTHEMS: Snell: "Thanksgiving" (See June Music Folio) • Copes: "I Thank Thee, Lord" (See Music Folio).

ORGAN: Karg-Elert: "Now Thank We All Our God" (from *Wedding Music,* Vol. II) MZM (medium).

Nov. 23, 1585: Thomas Tallis, early English Reformation composer, d. Greenwich.

Nov. 27, 1743: First performance of Handel's *Dettingen Te Deum,* London.

Reviews

(Continued from page 35)

impressionistic with abstract tendencies to produce mood music for mid-twentieth-century listeners. The appropriateness of these pieces for use in church services will have to be determined by the individual organist. The *Meditations* will no doubt have wide appeal to many tastes, but the purists will probably raise eyebrows.

Wedding Music for the Church Organist and Soloist compiled by Austin C. Lovelace
Abingdon $2.00

As the demand for more appropriate wedding music continues apace, this volume will help to supply the need. Dr. Lovelace has rendered an invaluable service in gathering together much fine music with many excellent texts. Most of the music is quite easy, a number of the settings being hymn tunes of great merit. Several of the longer organ pieces are of moderate difficulty. This volume serves as an admirable companion to Dr. Lovelace's five wedding solos also published by Abingdon Press.

CHORAL MUSIC

New Songs for the Junior Choir ed. by Lee Hastings Bristol, Jr. and Harold W. Friedell,
Concordia $1.25

This excellent collection of hymns, carols, and rounds for children contains much choice material. Many of the hymn tunes were written by the late Harold Friedell and are extremely meritorius. Most of the songs are intended to be sung in unison, although the rounds serve as excellent material for introducing part singing to a children's choir. A few of the texts involve concepts that are quite mature for most children. Otherwise, a highly commended collection.

Choral Praises
Broadman Press $1.25

Seventeen anthems that are more or less accepted classics, arranged in straightforward style by a number of arrangers and editors. For such a number of anthems of high merit, this collection is a bargain. However, the purchaser should be willing to accept typography that is not as easy to read as it might be. Notes and texts are rather small and appear gray rather than black on the page.

CHORAL TECHNICS

BY ROY E. JOHNSON

"Don't Just Stand There, Do Something"

Every church can have a choir, regardless of the size of the congregation. Perhaps you read the recent article about the 70 member church in the South East Jurisdiction which presented portions of *Messiah* under the direction of their pastor. Well, whether it is *Messiah* or a beautiful hymn-anthem, your church can and should have a choir to lead the congregation in better hymn singing and to present music for worship.

If you have a music committee, you will want to turn to them for advice and guidance in organizing a singing group and selecting a suitable director. "But," you say, "what if my church doesn't have a music committee or any reasonable facsimile?" This is your opportunity to seek out the members of your church who have expressed a desire for choral music in the worship service and give them a job to do. If you are the pastor, recommend the formation of a music committee or a commission on worship to the quarterly conference. If you are a layman, suggest these groups to your pastor and other interested church members.

The purposes of a music committee are given in the 1960 Methodist Discipline, Paragraph 278.4, so dig out a copy right now and read the rather brief suggestions.

A helpful pamphlet "The Music Committee in The Local Church" is available from The Service Department of The General Board of Education, P. O. Box 871, Nashville, Tennessee.

The first thing to do is find a willing and qualified director for your choir. One of the best places to look, if you are seeking a part-time worker, is the public school music program of your community. Many school band and choral directors welcome a church choir position to supplement their all too meager incomes, and you will find these persons usually well trained musically to lead your choir. In some instances, however, when their religious background is lacking, your church will have to be patient until the musician is acquainted with your mode of worship and liturgy. Another source of leadership is within your own membership. Perhaps the church has a member who has been active in music circles for several years and could be persuaded to accept the choir directorship.

Now, if you are looking for a director or minister of music to lead your church into a program of graded choirs, here are a few schools which train graduates in sacred music: Boston University, DePauw University, Morningside College, Northwestern University, Southern Methodist University, Willamette University, Union Theological Seminary (New York, New York) and Westminster Choir College (Princeton, New Jersey). In addition, quite a number of state schools now offer courses in church music.

Next begins an important part of the job, recruitment! If you are just starting an adult choir, all of the members of your church must now turn talent scouts, staying continually alert for willing volunteers and aware of pleasant-sounding voices in every meeting where singing occurs—regular worship services, church school classes, Woman's Society of Christian Service, Wesleyan Service Guild, Methodist Men, MYF (if you are planning to ask young people to sing with you), and any other gathering of the congregation. The every member canvass could very well be used to discover talented singers in your church.

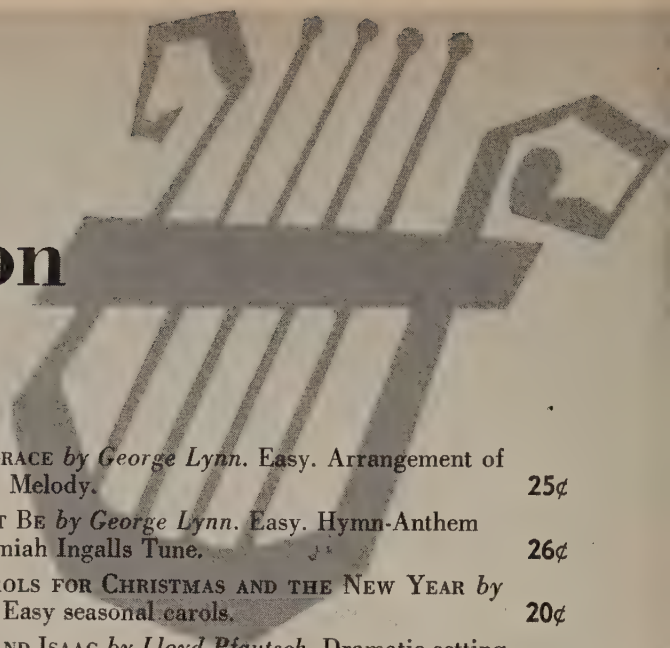
If your church has a regular program of visitation evangelism, send a choir brochure with each team and ask the team to present the choir program to prospective members and report results each week.

When new members join your church, present the idea of choir membership right after the service. Many Woman's Society groups keep an interest card on record for each woman of the church, and singing in the choir is one of the interests to be checked. A music interest card could be mimeographed and circulated throughout the congregation. After you get your choir started, you might schedule a regular choir visitation night of your own.

Care must be taken in accepting choir members, of course, so that you can begin your new singing group with the best voices and musicians

(*Continued on page 52*)

New Abingdon Anthems



APM-185. AMAZING GRACE *by George Lynn.* Easy. Arrangement of an Early American Melody. 25¢

APM-182. AND CAN IT BE *by George Lynn.* Easy. Hymn-Anthem from familiar Jeremiah Ingalls Tune. 26¢

APM-137. THREE CAROLS FOR CHRISTMAS AND THE NEW YEAR *by Westbrook-Davies.* Easy seasonal carols. 20¢

APM-143. ABRAHAM AND ISAAC *by Lloyd Pfautsch.* Dramatic setting of Genesis 22:1-13 for SATB with Tenor and Bass solos.

APM-144. NOW ALIEN TONGUES *by David A. Wehr.* Easy SATB. Communion Anthem. 20¢

APM-145. SALVATION BELONGETH UNTO THE LORD *by Evan Copley.* Moderately Difficult for SATB. 22¢

APM-181. O NEWBORN CHILD *by Robert J. Powell.* Easy. Christmas anthem for SATB with contemporary text. 24¢

APM-174. CHRIST IS THE WORLD'S TRUE LIGHT *by Samuel Walter.* Easy. SAB. 22¢

APM-146. O TRINITY OF BLESSED LIGHT *by Robert J. Powell.* Easy. SATB. 25¢

APM-190. BLESSED ARE THE PURE IN HEART *by Samuel Walter.* Moderately difficult unaccompanied for SATB. 24¢

APM-175. HE WHO WOULD VALIANT BE *by Jane M. Marshall.* Southern Methodist University series. Hymn-anthem moderately difficult for SATB. 25¢

APM-189. EYE HATH NOT SEEN *by Walter Wade.* Motet for SATB. Moderately Difficult. 26¢

APM-176. COME THOU ALMIGHTY KING *by Gordon Young.* Easy. SATB. 25¢

New Abingdon Organ Music

APM-192. MEDITATIONS—Four Expressive Pieces for Organ *by George Frederick McKay.* $1.00

APM-186. PRELUDE ON "ST. FLAVIAN" *by T. Frederick H. Candlyn.* 75¢

APM-187. PRELUDE ON "HYFRYDOL" *by T. Frederick H. Candlyn.* 75¢

APM-188. PRELUDE ON "DARWELL" *by T. Frederick H. Candlyn.* 75¢

Cokesbury

Northeastern Region	North Central Region	Western Region	Southwestern Region	Southern Region	Southeastern Region
Boston 16	★Chicago 11	Los Angeles 29	★Dallas 1	Atlanta 3	Baltimore 3
★New York 11	★Cincinnati 2	Portland 5	Kansas City 6	★Nashville 3	★Richmond 16
Pittsburgh 30	Detroit 1	★San Francisco 2			

ORGAN TECHNICS

BY JOHN D. McCOY

Church Service Playing

"O Sing unto the Lord a new song," one of the many Biblical references to music, is a choice credo for any person working in church music. As Christian musicians we must believe in the great music of the church as a vital, powerful force in the worship of God.

In treating the subject of church service playing, I shall consider both the full-time organist who has been highly trained in all phases of church music, and the part-time or volunteer organist who has had only a few organ lessons. I shall also consider the organist-director, because such persons are appearing in ever-increasing numbers.

The music leader in every church has a very real responsibility which, except in degree, is much the same for a part-time or full-time employee. While it is true that the full-time church musician is still the exception rather than the rule, the concept of church music is growing so rapidly that full-time responsibilities in many instances are being carried by persons who are employed on a part-time basis.

In each local church the ministry of music offers a field of great challenge and potential for the musician. The church increasingly stresses the importance of witnessing for Christ in every profession. No greater witness can be made by a layman than that made through sacred music! Indeed, music, with its universality, and church music in particular, with its appeal to the hearts and souls of men, may some day be realized as one of the master keys which will unlock and relieve the tensions of mankind, paving the way for a peaceful world. We are aware that music is a language all its own; but are we aware that it can become a mighty influence in transforming lives?

To the organist who senses the magnitude and scope of his musical responsibilities, church service playing becomes a privilege. What could be more thrilling than stirring the souls of men or capturing the sacred imagination of a congregation? The ever-present challenge to the organist and to the singers who occupy the chancel with him, is to play and sing the congregation into the presence of God. The Methodist church musician is also challenged to uphold the musical heritage of his church and to keep alive the spark which we Methodists know as the "invisible fire." If church music is to fulfill its purpose, there must be an element of personal dedication in the life of the person who serves his church as its organist.

The main job of the organist is to play for all major services of worship in the church. The music played will vary greatly, depending upon the ability and experience of the player and the instrument available. The organist who has a small electronic organ with only one octave of pedals cannot be expected to present organ literature which strains the resources of a large pipe organ.

Preparation is a key word for the organist who has assumed responsibility for music in a church. The conscientious organist with little training may of necessity spend more time in preparation than the highly-trained organist. Many times it is preparation rather than ability that determines the excellence of music in the church. This is a fact often ignored by those who would be critical and who see the organist in action only on Sunday morning. These are the same persons who ask, "Is this all that you do?" Many hours of practice are necessary for an organist to be adequately prepared. And in many churches these hours may well be donated by a volunteer organist. A host of great musicians and many of our most able ministers have grown up in small churches.

Regardless of what may be said in terms of dedication, challenge, and philosophical import, the church organist finds himself conforming to a weekly service routine into which he must find his way and for which he must counsel and prepare. In The Methodist Church, this means that the organist must adjust and adapt his work to a non-liturgical, free form of worship. While a certain amount of freedom is advantageous, it also opens areas of possible controversy over the selection of service music. The organist must know his order of service thoroughly and learn from its structure the kind and amount of music to be used.

We shall discuss service playing in three sections. The first includes organ solo material, such as the prelude, offertory, postlude, and interludes. The second is hymn playing, perhaps the most important job the organist has. The third includes accompaniments for choral and solo music in the service. Subsequent articles will deal with these individually.

WE THANK THEE, LORD

tune: Field
text and tune by Calvin W. Laufer
The Methodist Hymnal No. 458

BY ALFRED B. HAAS

An impressive natural wonder, the Delaware Water Gap near Stroudsburg, Pennsylvania, inspired George Innes to reflect the beauty of its scenic grandeur on canvas. The same beauty caught the imagination of one of America's great hymnologists, the Reverend Calvin W. Laufer, who was brought up in this region. He wrote the tune to suit the words of his poem and named it in honor of a good friend, another Presbyterian pastor, the Reverend Herbert H. Field.

This is the only hymn in our book which makes direct reference to the vivid color changes evident in the autumnal season:

We've seen Thy glory like a mantle spread
O'er hill and dale in saffron flame and red;

But this is no sentimental pantheism; the next lines move directly into the evangelical experience of the redemptive grace of God:

But in the eyes of men, redeemed and free,
A splendor greater yet while serving Thee.

In all of life's varied experiences, even in the valley of "sorrow's darkened way," there is the assuring Presence of One who said: "I am with you always." Sometimes the hymns which grow out of this social gospel emphasis in American theology are Pelagian in their naïve view of man as a "loftier Race." (See hymn 512.) Often the text will not bear searching exegesis, but this is not so with Dr. Laufer's hymn. He has grounded his view of man in the Biblical concept of what he is before God (in his sinfulness) and what he may become (in his dependence on Divine grace).

All the people of God remember with affection the selfless devotion of a minister strong in pastoral work; they are helped toward becoming mature Christians by thoughtful preaching which wrestles with the meaning of God's purpose for our lives; but such influence grows dim when voice and hands are stilled. A more enduring witness for Christ is seen in the gift to posterity of a great hymn whose words and music widely proclaim: "He, being dead, yet speaks," and again, "I am among you as One who serves."

What Is NaFOMM?

(*Continued from page 17*)

During the days of NaFOMM's genesis, the word "organization" was abandoned in favor of "fellowship." This says something significant about the philosophy of our founders. The word fellowship is sometimes used too glibly. We Methodist musicians would do well to return to the early Christian *koinonia* concept, which implies a fellowship of concern for each other and for the purpose to which the group is committed. Our fellowship dare not be reduced to a *fellowship in complaint* or *a fellowship for status*—we dare never become a church musicians' union, seeking self-advancement. Rather, we must dedicate ourselves to *fellowship in service*. Combining musical excellence and consecrated Christian devotion, we must unite in a mighty effort so to use music in our churches that increasingly it may be a means of co-operating with God in the working out of His purposes. NaFOMM is not chiefly concerned with musical excellence *per se*. It seeks a more effective total thrust—*soli gloria Dei*.

Finally, this particular fellowship must be distinctly *Methodist*. Since we are a free church which places more emphasis on fellowship in Christ than on dogmatic acceptance of a prescribed doctrine, we could easily fall into complete chaos of disagreement in such matters as church music patterns of action; and so the liberty that is so desirable could lead to the license that is so deplorable. Surely we welcome moves toward genuine ecumenicity "that they all may be one." However, as long as we retain our distinctive traditions and emphases as separate denominations, we should also strive to speak with a clear, distinct note with regard to our music. I am not suggesting ritualistic conformity, but I do propose a broad inquiry across the church as to what Methodist church music really is. This also will be a dynamic, ongoing process and one in which NaFOMM can lead the way if we are seriously concerned with understanding the historic, doctrinal, and liturgical foundations on which our church is built.

The second anniversary of MUSIC MINISTRY coincides with the fifth anniversary of NaFOMM. Surely all that MUSIC MINISTRY is accomplishing contributes to the discovery of NaFOMM's true nature and purpose.

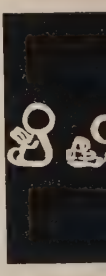
Just as MUSIC MINISTRY serves as a national mouthpiece of NaFOMM, let all NaFOMMers enlarge their vision, putting aside pet causes and submerging petty grievances for the greater good of an undivided whole.

Just as MUSIC MINISTRY fulfills the *koinonia* concept of fellowship by its mutual

(*Continued on page 44*)

MUSIC FOR KINDERGARTEN

BY PHYLLIS N. MARAMARCO



With the coming of autumn a new repertoire of songs and instrumental music may be established in the church kindergarten. Although this is desirable, certain criteria should be defined.

Critics will say that it does not matter what songs are chosen for children so young, as long as there is a pleasant lilt and the lyrics are readily made their own. "Why be so particular," they ask, "when four- and five-year-olds quickly move on to new experiences?" Or they question, "Why not teach some hymns of the church upon which boys and girls can draw in the years ahead? Why should the children necessarily understand the words at so young an age?"

In his excellent study of "Favorite Hymns of Young People" (*Religious Education,* Jan.-Feb., 1942) A. J. W. Myers observed that, by and large, adolescents turned to hymns which were characterized by poor religious concepts, sentimental music, and second-rate poetic quality. Hundreds of the young people tested had never had guidance in choosing hymns. They accepted without question hymns that did not measure up to high literary or musical standards.

Is this what we want for our children? Is our familiarity with it the basis for choice of a kindergarten song? Are doggerel rhymes and sentimental religious concepts good enough? Are we going to be satisfied with unclear mental images and religious ideas?

The early years of childhood are among the most important in life, as concepts formed then have a lasting influence. Songs and hymns, with their strong emotional ties, provide enduring impressions to which other choices may be added as boys and girls mature. The important point is to select the most desirable songs to enrich experiences *now,* with the expectation that this will bring increased joy through the years. The best education deals with people where they are; this is as true in music as in any other aspect of learning. To that end we suggest the following criteria for choosing, playing, and teaching a song in the kindergarten:

Is the music

within the range of one octave above middle *c*?
free of chromatic and hard-to-sing intervals?
of simple harmonic structure?
for the most part one note to a syllable?
expressive of a mood?
brief?

Are the words

generally within the kindergartener's vocabulary?
expressive of his feelings?
in relatively short phrases?
vivid?
specific rather than general?
free from abstractions?
expressive of meaningful religious concepts?
indicative of God at work through His world and in people who express His love?

Do you play a song

accurately—carefully observing key signature, rhythmic patterns, and phrase lines?
at a fairly rapid tempo, remembering that five-year-olds have limited breath control?
simply, without adding harmony that confuses children?
according to the mood the words suggest?

Do you teach a song

in its entirety, without "lining it out"?
by first singing it for the children?
by sometimes singing or humming only the melody, without words?
repeating it many times?
inviting the children to clap or tap the rhythm?
and then inviting them to join you whenever they wish?

These books should be basic for your kindergarten library:

We Sing Together, GI $0.50.
Another Singing Time—Coleman and Thorn, PT $3.50.
Songs for Early Childhood, WP $1.75.
Martin and Judy Songs—Thomas, BP $4.50.
Play a Tune—Glenn and others (Ginn and Co.) $2.68.

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MUSIC FOR PRIMARIES

BY DIXIE MILNE

October 2

Dear Diary:

This morning will be our first meeting of the primary department church school teachers. When Mr. Johnson, our director of education, asked me to help in the church school this year, I quickly agreed. Now I wonder if I weren't a little too hasty about it. I have the feeling that there must be hundreds of people more talented in this area than I, and I wish now that I had said no.

October 2 (P.M.)

Dear Diary:

Our church school meeting was a success or at least this is what Miss Barton, our departmental superintendent, said. I think I will be able to do most of the things suggested this morning, but I am a little concerned about the music for our first grade. Miss Barton introduced me to Mr. Brown, our director of music. She said that he would be glad to help us in preparing the music for the class sessions. I am to meet with him tomorrow morning, and I hope he can help me!

October 3

Dear Diary:

I think I can stop worrying now. Mr. Brown has convinced me that teaching a song is not as difficult as most people think. He gave me some terrific ideas about planning music and presenting it. He knew the curriculum for the first grade as well as any of the teachers. I'm sure he does a lot of planning and reading ahead, for he seemed to almost anticipate our problems and questions. He explained to us some of the things that the children would have learned in the kindergarten class and how much we can expect them to know when they come to us. The first month the children will be getting acquainted in their new room with new teachers, and he suggested that we use some of the songs that they had learned the previous year. This might make them feel more at home. I think I'll jot down here some of his suggestions. Then I can refer back to this next year. (I'm already planning to come back next year!)

Children are learning many new skills in public school. This new knowledge can be utilized to learn to read notes, understand music symbols, and begin ear-training. For several years the use of flannelgrams was widespread. The general idea has merit for teaching musical notation.

A piece of plywood three feet square can be used as the base. This can be covered with white flannel stretched very tightly. The music staff can be drawn with a magic marker or felt pen. Notes, clef signs, rests, dynamic markings are cut out of black flannel. As the children learn a new song, the teacher can put the notes on the flannelboard in the proper places. The children can then see as well as hear what they should be singing. Use of the board can be varied in many ways. When the children have become familiar with it, they may compose their own tune, each child putting one note on the board. The teacher could play each note as it is added. The children might then think of what the tune suggests and make up words to go with it. Or they might write the words before composing the tune.

One of the things Mr. Brown suggested that we might do on the first Sunday is to let the children name all of the musical sounds that they hear in the church. This means anything that has tone quality. Probably the first thing named will be the pipe organ. He offered to tape record a few very simple selections that could be played for the children during their classtime. People singing hymns might be another musical sound suggested, and at this point perhaps the children would like to sing a hymn. Church bells will undoubtedly be mentioned, providing opportunity to introduce the song "What the Church Bells Say" in the first grade book.

Mr. Brown and I are going to meet again next Monday after I have had one Sunday's experience. We can then go over any problems and plan for the other sessions.

October 8

Dear Diary:

My first Sunday was a success! Of course it was made easier by all of the help we had in the room. The children were adorable, and I don't know now why I was so frightened at the idea of teaching. As Mr. Brown had anticipated, the first sound they mentioned was the pipe organ.

I had the tape recorder all set up, so we listened to some organ music, learned a new song (which was a little more difficult for me than Mr. Brown had said it would be), and talked about the church bells. Tomorrow we will meet to go over problems and plan the rest of the quarter—musically.

October 9

Dear Diary:

Mr. Brown and I went over each session in our planning today. We started with Session 2, "Many People Help at Church." The first person we talked about as being a helper was the minister. Next Sunday we are going to learn the song *Our Minister.*[1] It's so short there should be no problem teaching it. I will sing it through first without the piano and then the children can sing it with me. Next week when Dr. White comes to visit, we can sing it for him. Later, after we talk about our minister, what he does and how he helps us in our church, and if I feel brave, we might even try to write a song ourselves.

Session 3: "We Find Friendly Ways to Help at Church."

How is music a helper? What does music do for people? How can we help through music? We help people to worship God if we are in a choir, because the purpose of the music is to bring people closer to God. Through music we can help people understand that we love them and that we are concerned about them. Music can sometimes say so much more than we can express in words. If there are shut-ins whom the children know, we will plan to visit them and sing for them. This way we can tell them that we miss them, and that we think of them often.

Session 4: "We Thank God for Friendly Churches."

Mr. Brown said that he would be glad to come into our room to talk to the children about how he helps in the church. If things go as we plan, he will teach the children a song, and I can observe his methods.

Session 5: "God's Gift for All."

Many sounds made on musical instruments are merely reflections of natural sounds. A flute, for instance, sounds similar to a bird. Wind blown through a flute or a harp glissando suggests the wind. We might tape record various instruments and then ask the children to think of some sound in nature that these suggest. I have not talked to Mr. Brown about this, but I wonder if we might play a portion of *Peter and the Wolf* or the *Carnival of the Animals* to carry out this idea?

[1] Mason-Ohanian: *God's Wonderful World,* RH $4.95.

Session 6: "God Cares Through People."

Since this is the season of thanksgiving and this is the time set aside by the Jewish faith for the Feast of the Booths, I think we might have a session on musical instruments used by the Jewish people. In reading some back issues of MUSIC MINISTRY (Sept., 1960 and Nov., 1960), I find that there are excellent suggestions for such a session. We want to learn a new song about giving thanks and I have to think of ways of motivating the song. Mr. Brown says that motivation is one of the most important aspects of learning. I think we might put some pictures on the bulletin board of things we are thankful for. We can talk about these things first, then sing about them.

Sessions 7 and 8: "We Share God's Gifts" and "A Time of Thanksgiving."

These will be a recapitulation of the things we have learned so far in the unit. Since most of our songs are of a "thankful" nature, we can appropriately review these. We will be ready to begin a new unit the next week.

November 13

Dear Diary:

I have found that I have more material than I have time available. And I was the one who was worrying about filling up one hour! I have talked to the other teachers in the primary department about the help Mr. Brown has given me, and I think they are going to ask him to help them with their next unit. I have learned one important thing. PLAN AHEAD! I also have a different concept of the type of music we should use. I used to feel that only music written specifically for the church school was appropriate. Now I realize there is much worthy music that I can use effectively with my primaries.

What Is NaFOMM?

(*Continued from page 40*)

helpfulness to the total church, so let NaFOMM be a fellowship of mutual concern and never a closed clique of Methodism's elite.

Just as MUSIC MINISTRY, as a Methodist publication, suggests standards and provides methods and materials that are worthy of Methodist usage, let NaFOMM in all the facets of its outreach help to define a worthy image of what Methodist music should be.

As those who have been called to a responsible area of service, let us aspire to be good workmen in our own spheres of labor, but let us also be joined together in the great, united effort to help Methodist children, youth, and adults tune their songs of loftiest praise.

MUSIC FOR JUNIORS

BY MURIEL M. GESSNER

How may leaders of juniors provide musical training that goes deeply enough into the lives of boys and girls to help each one experience a vital personal relationship with God? We know such training channels through persons who are themselves aware of God and who use their knowledge, understanding, and skill to guide and increase the awareness of God in children. This guidance takes place, of course, with particular children in particular situations by use of particular methods and materials. Because they work with the same children, co-operative planning between the junior choir director and church school leaders of juniors may immeasurably enrich learning experiences. A monthly meeting provides opportunity to plan together as follows:

First, decide on a focal theme. Ask: "What religious truth shall this month's study heighten, emotionalize and strengthen, so that it becomes more firmly built into the personality of the learner?" The church school curriculum should help provide the answer.

Next, select materials from *Child Guidance in Christian Living, The Methodist Hymnal, Singing Worship, Hymns for Junior Worship,* church school curriculum materials, and other resources to implement the theme.

Third, determine responsibility. Will the choir leader in week-day experiences and brief times on Sunday mornings work with the boys and girls to help them sing specific hymns more correctly, to memorize hymns, anthems, and responses for church and church school use? Will he sometimes train the group to present choral readings and rhythmic interpretations in worship? Will he give information concerning tunes, authors, and composers? Will classroom teachers be urged to share hymn meanings with their children to prepare them for more meaningful use of the material by the choir leader? Will church school leaders encourage children to use as prayers and poems the texts of anthems and hymns the choir will sing? How may the classes prepare dramatizations, Scripture readings, paintings, and original litanies with which music may be correlated? How may worship leaders and teachers show appreciation and give added insight to religious meanings in materials the choir leader selects for use in the adult worship services? Co-operative planning along these lines can greatly enhance the power of music to spur spiritual growth.

A Look at October Materials

Group graded and closely graded lesson materials currently deal with understanding the Bible and great people of the Bible. Music can help manifest the basic truth that God *is, was,* and *will be;* that He communicates with and reveals himself to man.

Hymns to Accent This Theme

"Book of Books," *The Methodist Hymnal,* No. 390; Closely Graded Course IV, part 1, pupil's book, p. 5. The teacher's text (Course IV) gives a good interpretation of this hymn. Leaders might emphasize that the Bible is "greatest" because it shows us God and tells how people knew He was real and near.

"O God, Our Help in Ages Past," *The Methodist Hymnal,* No. 533. Isaac Watts, scholar and minister, wrote this hymn to help us understand the firm conviction of the Hebrews that God was always with them. Watts helped the English Christians of his day to maintain strong faith in spite of possible persecution for their beliefs; and the hymn helps us today to know that we may rely on God's everlasting concern for his people. Juniors will be much interested in following the suggestions in the teacher's text, Course IV, for contrasting hymn stanzas with verses of Psalms 90.

"The God of Abraham Praise," *The Methodist Hymnal,* No. 5; Course VI, part 1, pupil's book, p. 21. This hymn helps juniors realize that Jews and Christians hold to the belief in one everlasting God. It helps them appreciate Abraham's wonderful insight of only one true God, which lay behind his answering God's call to establish a new land. The hymn is based on a Hebrew doxology called the Yigdal, which comes from the "Thirteen Articles of Faith," compiled in 1404 by Daniel ben Judah Dayyam. The music is an old folk melody, common to Jewish and Russian singers.

Activities to Strengthen the Theme

A junior boy, stimulated by the thought of young Abraham's awareness of God's presence

as shown by Manning de V. Lee in *Bible Stories* by Mary Alice Jones,[1] might show in stance and expression such response to religious stirrings that all worshipers would be caught up in a moment of dedication. A brief choral reading (see below) might accompany the posing of the "live" picture.

"An Altar of Worship" from *Teaching Pictures for Juniors*,[2] could well be posed by several children and accompanied by another brief choral reading (see below). Singing "The God of Abraham Praise" might climax a rewarding experience.

Choral Readings

Solo voice 1: As a young man Abraham felt that there was a God who was greater than the moon god his neighbors worshiped. This feeling grew stronger through the years, and one day Abraham heard God's call to him.

Solo 2: "Now the LORD said to Abram,

Light voices: 'Go from your country and your kindred and your father's house to the land that I will show you.'

Dark voices: 'And I will make of you a great nation, and I will bless you, and make your name great, so that you will be a blessing . . . and by you all the families of the earth will bless themselves!'" (Genesis 12:1, 2, 3*b*)

A second reading that might be used while "An Altar of Worship" is posed follows:

Dark voices: "So Abram went, as the LORD had told him . . . And Abram took Sar'ai his wife, and Lot his brother's son, and all their possessions . . . and they set forth to go to the land of Canaan.

Light voices: "When they had come to the land of Canaan, Abram passed through the land to the place at Shechem, to the oak of Moreh. . . . Then the LORD appeared to Abram, and said,

Solo voice: 'To your descendants I will give this land.'

All: "So he built there an altar to the LORD . . . and called on the name of the LORD." (Genesis 12:4*a*, 5*a*, *c*—6*a*, 7.)

Some juniors will be studying about Joseph and his reliance on God. The choir might interpret the following poem in choric speech:

Joseph

Light voices (slowly):
Joseph, well beloved of thy father,
Wearer of long robe with sleeves,
Proud young dreamer of prophetic dreams,
How fared you?

Dark voices (faster tempo):
When jealous brothers threw you into a pit,
Then sold you that you might become a slave,
And sent you far, far off from home,
How fared you?

Solo voice:
Afraid by night and day
I turned to God to pray.
I found that He would always stay
Beside me. He was there.

Light voices (smooth conversational tone):
Joseph, trusted servant of great Potiphar,
Keeper of all within thy master's house,
Respected and revered by many men,
How fared you?

Dark voices (staccato, with force):
When rudely and unjustly you were seized
And without trial or pity, bound and flung
Into the dungeon damp and dark,
How fared you?

Solo voice (quietly):
The chains cut very deep,
I could not eat or sleep,
But lo, I found my God did keep
My friendship. He was there.

Dark voices:
Joseph adorned with Pharaoh's ring of gold,
Driving a chariot in majestic splendor,
Second ruler of all Egypt's land,
How fared you?

Light voices:
When great power and much wealth were yours,
When, seeking aid, your own ten brothers came
And bowed before you humbly pleading,
How fared you?

Solo voice:
With joy I wept to see
My kin—my family.
My God again had shown to me
His presence. He was there.[3]

[1] Jones, Mary Alice: *Bible Stories* RM $2.95.
[2] "An Altar of Worship" is in the set of *Teaching Pictures for Juniors* (JAS, 1961) $1.65. Not available separately.
[3] *Trails for Juniors*, July, 1953. Reprinted by permission.

TRAINING THE YOUTH CHOIR

BY WALTER RODBY

"You have one of the most successful total church choir operations in the Chicago area," I remarked to a friend recently. "What's your toughest problem?"

Without blinking an eye, he said, "Youth Choirs—the high school set. This is the one that sends me back to the books."

Rather shocked, I queried further. "What's the trouble, don't they come to rehearsals?"

"No, that's not it at all," he said. "I've got thirty of the finest and most faithful kids you ever saw. The problem isn't organizational, it's vocal. These boys and girls have to sing an anthem every Sunday for the early service—*that's nine a.m.!*—and at that time of morning I've yet to hear a group of high school kids sound half way like a choir, especially after they've graveled up their voices at the big game the night before. Saturday evening is the high school students' time for socializing," he continued, "and it's nonsense for me to try to convince them to get to bed early or ask them not to shout at the ball game, just so their voices will be in good condition for the anthem on Sunday morning. I need to know a fast and effective way to get those voices back into shape, so that by 9:00 a.m. when they stand to sing they won't sound like their throats got caught somewhere between a bazooka and a stainless steel vise."

Bells Ring

Maybe this conversation took place and maybe it didn't, but it's sure to ring a bell with a good many directors who work with high school youth choirs. By the time the kids get robed, get their stoles in place, hair combed, make conversation about what they did the night before, take a look at the church bulletin, turn to the scheduled anthem and loudly declare they never saw it before, *at best* the director has twenty minutes to warm up the voices, go through the hymns and anthem, check the responses, and make announcements for next rehearsal. In this rather hectic climate, if anything has to be slighted, it's probably the warm-up exercises. The choir will get through the service all right, but so often we wish the experience could be more than that. Teen-age voices can make beautiful choral sounds when the frogs are eliminated, and not to reach this potential on Sunday morning can be frustrating indeed.

Suggestions

What specific suggestions can we make that might help the situation a bit? Well, you're not going to get them up any earlier—that's fighting city hall. But you can get many of them to start singing sooner—almost from the time they awaken.

1) *Ask them to start humming the very moment they get up in the morning.* Tell them: "Humming is one of the best vocal elixirs you can take. No voice sounds very good early in the morning, and yours is no exception. Those vocal chords need a lot of exercise before they are working well, and if you will start the day by humming, you are well on your way to getting that voice in proper condition. Keep the teeth slightly apart, the face relaxed, and try to make your lips tickle. See if you can feel the vibration at the tip of your nose. You probably won't achieve this right away, but keep trying. You'll know when you have it."

You may or may not agree with this vocal procedure, but I can tell you from experience, it clicks. By concentrating on mechanics ("make your lips tickle") you are giving the youngsters something specific to work for. *Meanwhile they are humming, and vocal exercise has started at least an hour before it normally would.* Tell them to keep humming, through breakfast, on the way to church, and right into the robe room. Make a game of it. Everybody gets greeted by a hum. "Good morning" is easy to hum, and after a while you'd be surprised what conversations can take place only by humming. Call the robe room the "bee hive." It's fun and it works!

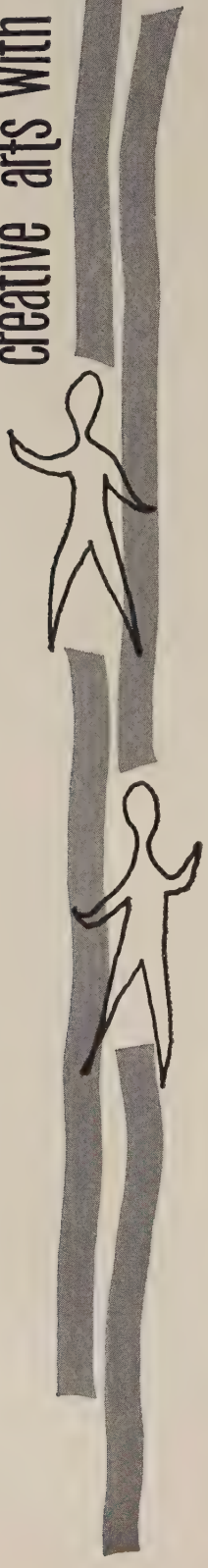
2) *No matter how rushed for time you are, spend at least two minutes in formal "warm-up" exercises.*

Most directors have a few pet warm-up exercises. Use the ones that work for you. Paste a few simple exercises in the choral folders and number them. Then you can simply say, "Let's do no. 3," and that's all there is to it. Start vocalizing when you have three or more singers in their seats.

(*Continued on page 50*)

creative arts with teen-agers

BY CHRISTINE KALLSTROM



I double dare you! Yes, you!!! . . . to discover the teen-ager and, in turn, to help the teen-ager discover himself through the creative arts.

No, we don't mean the distorted newspaper, television version of teen-ager. We refer to the real thing: the boys and girls of junior high, twelve to fourteen years old; and the boys and girls of senior high, fourteen to seventeen years old. These are the youth whose bodies are taking on adult characteristics and who are in a period of intense emotional development. They are more concerned about belonging and conforming to a group than with adult approval.

Here's how you can provide a group for teen-agers which will be theirs alone and which will satisfy their emotional needs and energies as their other basic needs for belonging, achievement, recognition, affection, self-esteem, and a unified philosophy of life are being met simultaneously. Your working procedure should not be that of making all the decisions yourself and having the youth obey them. Instead, your challenge will be twofold: (1) To create a group climate in which each member shares in the planning, and (2) to familiarize yourself with the basics of all art forms, not only your speciality.

To illustrate, let us examine an actual case study of what happened in one church when a group of its teen-agers were introduced to the creative arts.

Our study begins when the church employs a new director of music, with the admonition not to start a youth choir because the youth had been soured on music.

The director, recognizing that group belonging is a strong basic need of teen-agers, begins to seek out and cultivate the individuals who are the leaders in the group. The director particularly notes the special interests of the individual leaders in art, drama, writing, dance, and music.

As soon as the leaders and their special abilities are known, a meeting is called in which the director presents the youth with the challenge of rendering a real service to their church by using whatever talents they might have to communicate their faith to others. Those who draw can plan the artwork for special bulletins and stage settings for religious drama; those who

write can create choral readings and poems for the group to use; those who act can plan plays based on Christian concerns; those who dance can learn how to interpret Scriptures through movement as was done in the temple services long ago; and those who are trained in music can compose responses and background music for the movement or other parts of the services.

From this point on, the enthusiasm of the youth themselves sets into motion the mechanism of the group: when they will meet; who may participate; what attendance and membership requirements will be set; and other details leading up to the first actual rehearsal several weeks later.

As the first rehearsal begins, the director explains that since the group will be working together as a team with the goal of helping others become more aware of God's presence, each person will be responsible for doing everything in his power to make the team successful. This refers to attendance, rehearsal conduct, and fulfilling responsibilities assigned by the group. It is recognized that while not everyone can use each type of art proficiently, each member is to try everything to the best of his ability. The first rehearsal outline looks like this:

WORKOUT NO. I

I. *Our Name:* "Haymakers"—in honor of our pastor Dr. Kenneth Hay.

II. *Our Purpose:* To communicate our Christian faith to others through the creative arts.

III. *Words:*
- A. What does "oh" mean?
- B. Say "oh" to express your inner feeling of joy, disappointment, anger, love, pain.
- C. Sing "oh" to denote the above emotions.
- D. Walk across the room to express each of the emotions. (First, whole group walks; later, one at a time as others evaluate. For example, "No, Jack, your arms and face don't seem as angry as your walk."
- E. Sing a hymn you all know as you usually sing it—automatically—and then, to express the real meaning its words convey.

IV. *Art:* Realism attempts to record what the artist sees; Expressionism, to express what he feels; Abstractionism, to express a concrete object through a formal design which may bear little resemblance to the object itself. (Illustrate each type of art, emphasizing that, though they are dissimilar, each is an accepted form of expression. Relate the idea to the teen-ager's efforts, pointing out that he should express himself through the medium that best suits his own needs and abilities.)
- A. Using white paper and charcoal, try to draw a cross as realistically as you can.
- B. Now, think of the crucifixion and the historical events associated with the cross, and try to express your feelings about these events in a second sketch.
- C. Now, let's talk about the cross in relation to our lives today:
  - *1)* Are we to bow down to it?
  - *2)* Are we to cling to it in shame and despair?
  - *3)* Or are we to translate the exhortation "take up the cross" into Christian action each day? Can you plan an abstract sketch that will relate this meaning of the cross?

V. *Drama and Movement in Worship:* To use these arts in worship, we must first try to understand what worship is, where it takes place, what happens.
- A. Read Isaiah's Worship Experience
  - *1)* Adoration—Isaiah 6:3
  - *2)* Confession—Isaiah 6:5
  - *3)* Pardon—Isaiah 6:7
  - *4)* Consecration—Isaiah 6:8
- B. Try to express each part of Isaiah's experience in your own words:
  - *1)* Adoration—We recognize that God is Creator and Father of us all.
  - *2)* Confession—We think of the unkind words, the temptations to cheat, and other things we are ashamed of before God.
  - *3)* Penitence—We remember the wondrous love of God that gives us a new chance to do right if we are sincerely sorry for our wrongdoings.

(*Continued on page 50*)

Creative Arts

(*Continued from page 49*)

4) Consecration—We feel a renewed dedication to God and determination to be used by Him for His purpose.

C. NOW—How can we communicate each of these parts of the worship experience through movement? through music? through the other arts? (Remember, there is not a set formula to bring about a worship experience, because worship is always an individual response, even within the corporate framework.

VI. *Group Assignments for Next Rehearsal:*

A. DRAMA GROUP—Read assigned plays and decide if they are appropriate to our facilities and when in the church year they would be best used.

B. WRITING GROUP—Try to create a choral reading to communicate adoration. The words of hymns may help you get started. Divide it for light, medium, and dark voices.

C. MOVEMENT GROUP—As the Isaiah Scriptures are read next week, plan movement to express the meaning of the verses.

D. MUSIC GROUP—Select several hymns appropriate for each sequence of the worship experience. Perhaps you will want to write responses to reflect each portion of the service.

E. ART GROUP—Try expressing the sequence of the worship experience through your own type of art—realism, expressionism, or abstractionism.

Thus ended our first creative arts rehearsal and our case study. The director had laid the groundwork for a group in which the teen-ager could express his innermost emotions through movement, drama, or music without losing the approval of the group. The entire group of youth found a place in which their independent thinking was encouraged, their needs for recognition and achievement met, and most important of all—their need for a unified philosophy of life became directed toward the Creator of all life.

In attempting to communicate their faith to others, the youth discovered through their own experiences the real meanings of the Christian doctrines they had been taught as children. And instead of the technical performance of the music, art, movement, drama, etc. suffering from the time spent by the group in verbalizing their beliefs, the real inner meanings propelling all the arts into active worship came into focus.

Training the Youth Choir

(*Continued from page 47*)

If you are not good at using formal vocal exercises, or if your singers are not the type to accept them readily, we suggest the use of a Practice Aids Records vocalise.

Practice Aids Records

There is a record company in New York City called Vocal Students Practice Aids Records, better known as PAR, whose address is Box 209, Madison Square Station, New York 10, New York.

In addition to solo teaching aids, this company issues recordings of vocalises in varying difficulty designed to help a choir warm up in a hurry.

The vocalises are quite simple and singable, and a fine choral group introduces each exercise by singing through the vocalise twice. A small portable record player in the choir room playing these simple warm-up exercises will do the job very well. It's sort of a "sing-along" idea, and there's no doubt that it works. Each recording is a 10-inch, 78 r.p.m. extended-play recording with each exercise lasting about two and one-half minutes, three exercises on a side. The music for each exercise is also available, and twenty-five copies are furnished free with every recording purchased.

If you are interested in this added help, PAR has an interesting brochure. A post card will get you more information, including price list.

Finale

Much more can be said but you get the idea. You just must get those vocal chords in gear earlier, and there's lots to be said for this little do-it-yourself project. You will be amazed at the results!

MUSIC MINISTRY and YOU!

Did you know that a brochure suggesting ways of using MUSIC MINISTRY is now available? *Music Ministry and You* suggests how pastors, church school workers, members of music committees, and church musicians can use MUSIC MINISTRY most effectively. The brochure may be ordered in quantity for use in workshops, conferences, and leadership schools. Request your free copies from the Cokesbury Regional Service Center nearest you. *New York 11; Chicago 11; Richmond 16; Nashville 3; Cincinnati 2; Dallas 1; San Francisco 2.*

Create More Variety in Your Choir Programs With Dutch Imported

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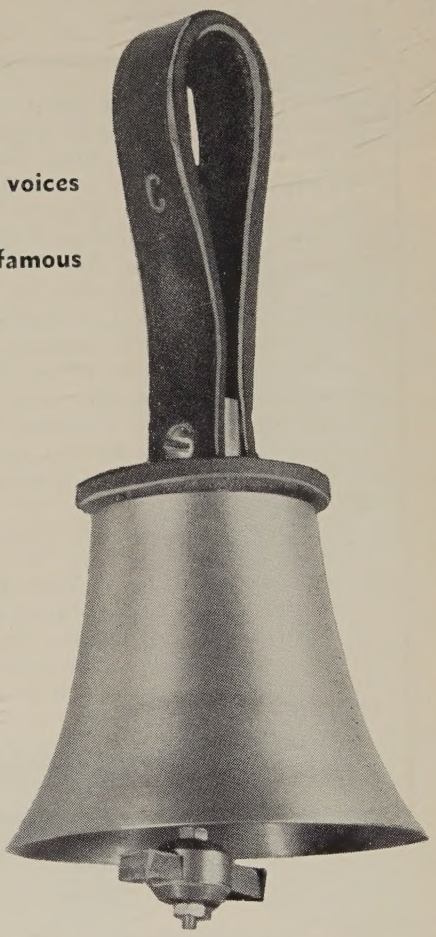

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Choirs and congregations alike enjoy the beauty of the bells . . . the gentle, sweet sounds as produced by Dutch imported handbells. An especially lovely effect is created when the bells are used in combination with other instruments of contrasting timbre: organ, voice, string or woodwind instruments, etc.

The bells are tuned by expert craftsmen using precision machinery. Music is written on two staves, similar to that for piano. So easy are the handbells to play that young people may learn simple melodies without reading music.

Lightweight carrying cases, designed especially for the handbells, assure complete protection against damage. Allow six months for delivery. For more information, send coupon below. (FT)

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Fanfare!

One Great Day of Methodist Singing by Kenneth B. Tebow is the report of a highly successful grass roots enterprise that is practical for any area of Methodism. *A Face Is to Sing With* by Charles M. Fisher combines smiles with a serious concern. *Mr. Methodist, Meet Your Hymnal* is a provocative stimulant by Shirley W. McRae, and Donald L. Sanford's "good idea" uses football to motivate music learning by junior boys. Helen Trobian again pushes back horizons with *Instrumental Ensembles in Christian Education,* and Christine Kallstrom continues to challenge imagination in *Creative Arts With Adults.*

The Music Folio concentrates on Epiphany and the New Year: "In Thankfulness and Praise" by Wilford Davies; "Arise, O Lord" by George Brandon; and "O Light Everlasting" by Jean Pasquet. A unison Thanksgiving anthem by John L. Lewis and Thomas Matthews' "O Heavenly Father" complete the choral offerings. "Adoro Devote" by Richard Warner is the choice organ selection.

Choral Technics

(*Continued from page 37*)

available. In a strictly volunteer choir it is not always possible to select and turn away church members who desire to sing, but for the good of your worship music and the ears of the congregation, you'd better be sure of what you hear before enlisting every "singer" into the church choir. Even if your church membership is limited, it's far better to have a good sounding small choir than a bad sounding large choir!

If you plan to start a graded choir program, the work mentioned above is multiplied. But there is also a new avenue of help from the laity as you consider the children and youth choirs; namely, a choir mother's guild and choir counselors. Choir mothers for children's groups and counselors for youth groups will be the mainstays of the entire graded choir program. Select reliable, not-afraid-to-work parents to start the ball rolling. With their help plan your choir schedule and age-groupings, and begin publicity with which to attract members to each choir. You and your church will then be moving toward a new and revitalizing spiritual experience!

WHO'S WHO in MUSIC MINISTRY

Roger Deschner is minister of music, First Methodist Church, Houston, Texas. (page 4)

Lucile Long Strayer (Mrs. J. C.) is a free lance writer who lives in Milford, Indiana. (page 6)

The Rev. Michael Daves is a free lance writer who lives in Dallas, Texas. (page 7)

The Rev. H. Myron Braun is associate pastor and minister of music, St. Paul's Methodist Church, Niagara Falls, New York. (page 8)

The Rev. Fred Cloud is associate editor of youth publications, The Editorial Division, General Board of Education. (page 10)

Vincent Barba is a free lance writer, associated with *The Commercial Appeal,* Memphis, Tennessee. (page 14)

Dr. J. Edward Moyer is professor of Church Music, Wesley Theological Seminary, Washington, D. C. and Vice-President of NaFOMM. (page 17)

The Rev. Carlton R. Young is director of music for Abingdon Press and editor for the revision of *The Methodist Hymnal.* (page 18)

Roy E. Johnson is director of music, White Rock Methodist Church, Dallas, Texas. (page 37)

John D. McCoy is director of music, First Methodist Church, Tucson, Arizona. (page 39)

The Rev. Alfred B. Haas is associate professor of Practical Theology, Drew University, Madison, New Jersey. (page 40)

Phyllis N. Maramarco (Mrs. V. J.) is director of children's work for the Connecticut Council of Churches, Hartford, Connecticut. (page 41)

Dixie Milne is director of education and music, University Park Methodist Church, Denver, Colorado. (page 43)

Muriel M. Gessner (Mrs. Benjamin A.) is director of children's work, Kansas Conference, Baldwin, Kansas. (page 45)

Walter Rodby is director of music, Ottawa Street Methodist Church, Joliet, Illinois. (page 47)

Christine Kallstrom (Mrs. James W.) is a staff member at the Lakeview Christian Church, Grand Prairie, Texas. (page 48)